

The INLAND PRINTER

J. L. FRAZIER, Editor

*The Leading Business and Technical Journal of
the World in the Printing and Allied Industries*

Western Advertising
CHARLES A. WARDLEY
205 West Wacker Drive
Chicago, Illinois



Eastern Advertising
WM. R. JOYCE
420 Lexington Avenue
New York City

Volume 93

May, 1934

Number 2

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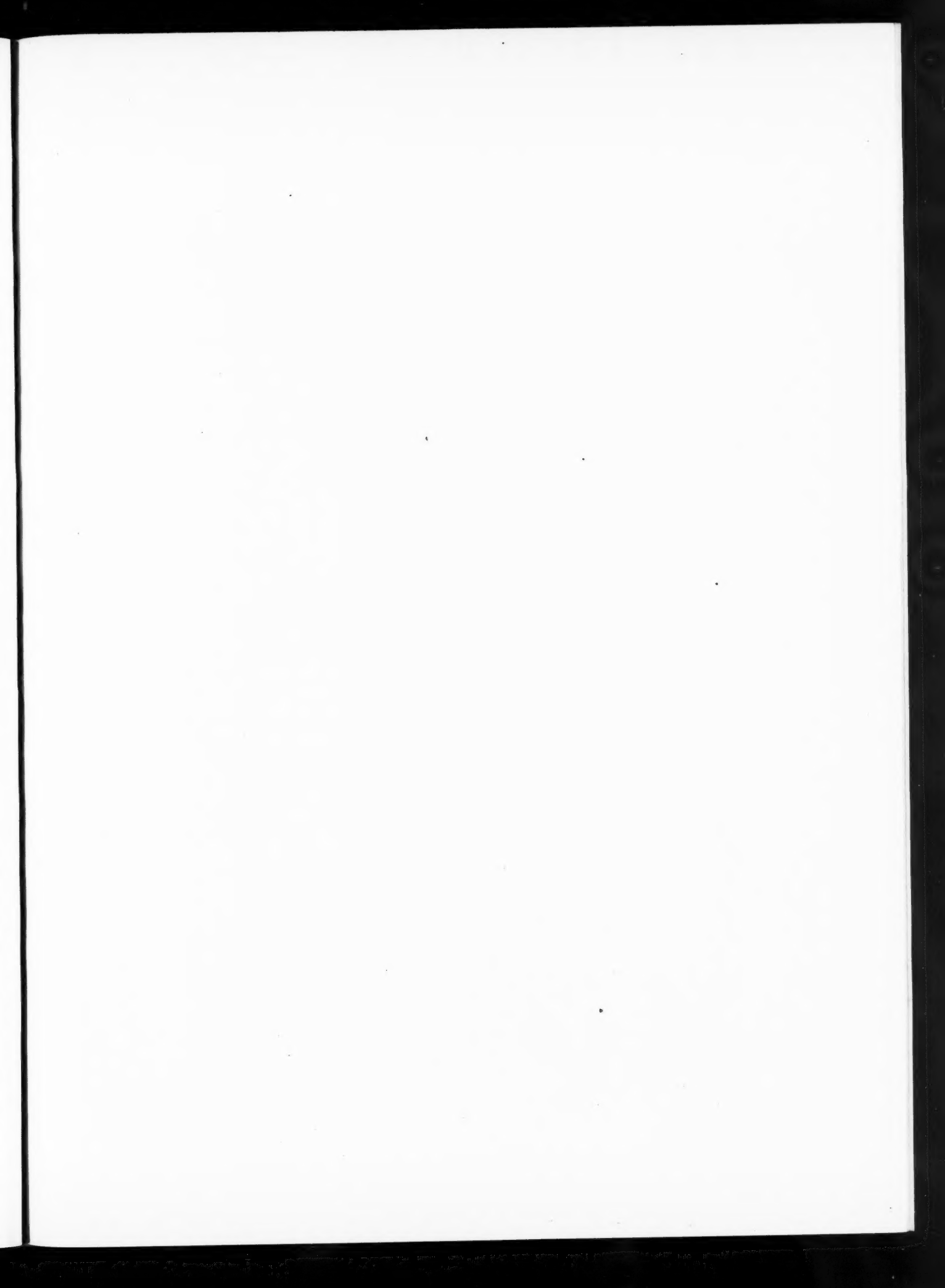
Regular Departments

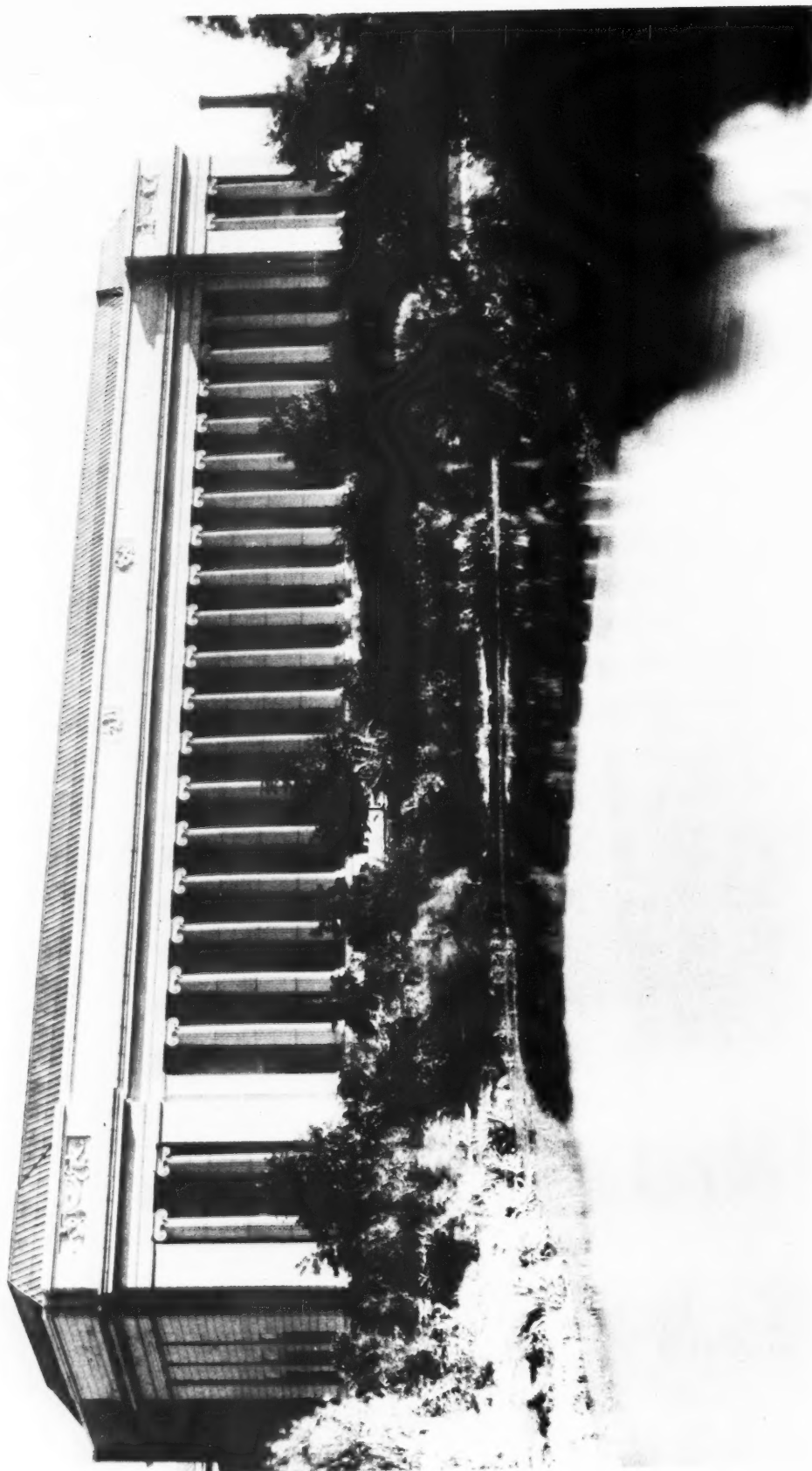
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THE ROBERT DAWSON EVANS GALLERIES FOR PAINTINGS, MUSEUM OF FINE ARTS, BOSTON

A Demonstration of highlights, depth of shadows, and softness of texture attainable by film in the offset process, by The Alpine Press, Boston

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Demand for Readers' Time Your Real Competition

By DOUGLAS C. McMURTRIE

THE REASON it is so difficult for the printer to sell his product today is that it is difficult for the customer to purchase it. Yet, in the field of commercial printing, any customer can and will pay for sales printing which will bring him satisfactory returns.

There is the nub of the question. Printing in general is not as effective in producing results as it used to be. Why? The answer is to be found in changing conditions, which have brought about a more severe competition for the full attention of readers to whom each piece of printing is to be addressed.

If you want to discover the fundamental reason why printing of a given quality is not doing the job it did ten years ago, just analyze how you spent your own time for the past ten days. Schedule, day by day, how much time you devoted to reading *any* kind of printed matter. Deduct from that the time spent on the first page of the newspaper or on a new novel, and you will begin to get some measure of how much of your time is available to those who seek to address sales influencing messages to you through the medium of printed advertising.

Try this same analysis on friends and you will find a like situation. Fume though we may, the radio, the movies, the new streamlined autos, and many other attractions are appropriating more and more of the time formerly available for the reading of printed matter. The cozy evening spent under the lamp, with a variety of magazines, booklets, or pamphlets, is becoming the exception rather than the rule.

It is this circumstance that is responsible for the present idleness of many a press. The depression has had an effect on all business, of course. While radio advertising-sponsored programs showed a tremen-

dous drop last year, the recovery has been steady since. Motion pictures have sustained terrific losses, but still form a sizable competition for time formerly spent in reading. The leaders in these fields are constantly improving their products and processes so as to make them more attractive to the public they seek to influence. They *deserve* the attention they are getting from the general public.

Let us ask ourselves a question, and answer it frankly. Is printing today as much better and more attractive than the printing we did ten years ago as the popular-priced automobiles of the present season are improved in style and performance over those on the market ten years ago?

If not, why not? Have we failed to realize that any business must continue to im-

brought in orders a decade ago, will not obtain respectful attention today. Printing today, which seizes the few precious available moments of attention, must be made outstanding in design to attract and to invite the eye. Your piece must be the one among a dozen to demand and secure that attention, constantly harder to hold.

When we once get that attention, we must also make better use of it. This means attractive, lively pages, with type intelligently set, so as to interpret the copy story to the reader in crystal-clear fashion. Illustration must be vivid and graphic. The old, uninteresting halftones, which have served your customer for years, will not tell the story satisfactorily today.

It is apparent, therefore, that the printer requires today a much greater skill in design. A few printers, who have kept pace with the changing styles, are in a position to design and plan their own work. Those who are not so qualified face the necessity of employing a competent layout man or designer or of buying these services on a free-lance basis.

The style of illustration, too, is changing as fast as the lines of motor cars. Photography is the favored medium today, but the graphic modern photographs are very different from "commercial photography" on which we were wont to depend. Striking lighting effects have dramatized the most prosaic of objects, and helped to portray them photographically with a lure which makes for sales.

Typography has become lively and also sparkling, and new and interesting types and matrices have been produced for the printers' use. Have your compositors and your composing room kept pace with the sane—but not freakish—developments in the tools with which copy is translated into ink on paper? Have you encouraged them?

***Printing that will score a bull's-eye
under today's pressure for time and
attention of public is what printers
must produce during 1934 in order
to make a really satisfactory profit***

prove its service and its product or fall inevitably behind? If so, let us face facts, and consider the competition that confronts us. Let us not be lulled by the belief that "we know the printing business" because we have been in it thirty years. Perhaps what we know is not of so much value today. Some of our established opinions may even prove to be handicaps.

With present-day competition firmly in mind, it becomes evident that an attractive visual appearance becomes of paramount importance. The old, drab price list, which

The printers who are busy today are those who have recognized the importance of the style factor in printing. When a really distinguished dummy is offered to a buyer, presaging a piece he is confident will steal those few available minutes from people to whom it is mailed, the chances of a sale are improved ten-fold. Let us mix more good design in our printed matter, and we will find it a more salable article.

There are many new devices the printer can turn to good account today. There is the effective reverse plate, with the smash that black areas deliver. There are metallic inks, which work today much better and more economically than they used to. Not alone silver, which combines so well with black, but copper, green gold, and bronze.

Then, there are the bleed illustrations, which are exceedingly effective when prop-

erly used. Large halftones may be used very successfully this way, while the attempt to bleed a number of small scattered illustrations has a pitiful result. The advantage of pictures bleeding off the page is that they make available a larger area of paper, and thus make possible the reproduction of photographs in a scale that is really impressive and dramatically effective in winning the interest of readers.

It is possible now to print halftones on antique or fabric-finish papers, reducing the cost of stock, and obtaining a result resembling offset printing. This is worth trying on an occasional job.

New folds, mailing pieces without envelopes, die-cut booklets—and there is a myriad of new ideas that can be put to work very profitably by the alert-minded printer, who compounds brains with paper and ink.

Improved methods and mechanisms of production bring about reduced costs and enable printers to sell in the competitive market at a profit. Manufacturers in other fields are constantly scrapping old looms or punch presses and replacing them with equipment of a higher productivity. Has your plant kept pace with the improved production methods in the printing business? It is deserving of thought.

If we do not regard printing as a manufacturing business purely—and few general printers can do that—we can take a tip from the present trend in the advertising agency. There was a time not so long ago when the agency was an organization for writing copy, executing artwork, placing space, and mailing out electrotypes or stereos. Organizations of this type, however, are passing into the discard. The modern advertising agency renders primarily a merchandising service, in which advertising plays a part.

The modern agency studies distribution methods, relationships with retailers and jobbers, and advises on revisions of sales practice. It also studies and redesigns the package, and invariably even the product itself. And, of course, it still writes and prepares the advertising, which is now more intimately tied into the selling program.

This offers a suggestion of value to the printer. He need not go into merchandising so deeply, but he should consider the printing of his customer from the merchandising point of view. He is not selling 50,000 eight-page booklets, but the means of bringing a customer's service or product

Characterful new type, modern photography, illustrations bled, all contribute to command the attention of readers. Only such can prove resultful when it is difficult to get people to read. From the alert house-organ of the Phoenix Metal Cap Company, Chicago

A South Pole Broadcast

As the ship, a small, white, ice-bound vessel, sailed north, the South Pole broadcast was heard. The ship was the first to reach the South Pole, and the broadcast was the first to be heard from the South Pole.

As the ship, a small, white, ice-bound vessel, sailed north, the South Pole broadcast was heard. The ship was the first to reach the South Pole, and the broadcast was the first to be heard from the South Pole.

historic event. The Unveiling of the South Pole. James S. South, the world's famous explorer, is to do the honors. Ah, here come the officials in a procession.

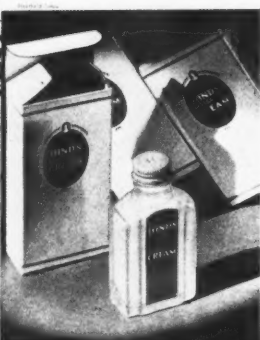
"Sorry, ladies and gentlemen, but 'in party's' favorite announcer has broken his tonsil. This is Raydon Mackenzie picking up the ether where Floorman left off. It is indeed a historic day. The two mountains in the distance with their purple shadows, the cool invigorating air, the crunching snow under (crash-bang-zum!) 'Sorry again, folks, but a roller has just took a swerve in your good friend Raydon and he, in turn, took the ether. I will endeavor to pick up where he left off. This is Fred Tusing speaking. Well, we are in the icy, wind-torn right beside the Pole. James S. South and Admiral Byrd are in a double-winged luck. Jamieson to the North. This is one great event, believe you me. Now they are advancing toward the Pole. James straps there etc."

"Hello Mother, Hello Dad. Thought-



In the erstwhile Stories, when a fair young girl springs about town as the recipient of her said to have "set her cap" for him. The expression today, the package of foods, drugs and cosmetics typographically speaking, for prospective consumer by lithographing them with an attractive design

PHOENIX METAL CAP
METAL CAPS FOR GLASS



to the attention of a certain number of logical prospects.

If he thinks of selling results in sales, his printing cannot fail to improve in effectiveness. There are financial advantages in this approach. An edition of 30,000 well designed, well printed, and effective booklets, sent out to an intelligently selected

The commercial printer who can afford today not to keep up to date on his typography, paper, direct-mail methods, mailing lists, postal economies, and the like is an exception. With the correct manipulation of all the ingredients that enter into the makeup of printed advertising, he can add materially to his profits.



mailing list, will be of more value to the buyer than 50,000 of the mediocre booklets mailed indiscriminately, and also—incidentally—more profitable to the printer.

Then there are possibilities in the reduction of size. Any booklet, set sloppily in an indifferent type face and printed on cheap and unimpressive paper, can often be cut a half inch in each dimension, set up with taste and care, and printed on a better quality and more suitable paper, at the same cost and with greater satisfaction to the customer, and increased profit and satisfaction to the printer at the same time.

When asked to quote on any apparently cut-and-dried job, it may be necessary to submit a quotation on the specifications as submitted. But it pays, after this quotation is written up, to think how you would plan the same job if you started without limitations. If a complete change of typography, colors, paper stock, and so forth, would do a more effective selling job for the customer, make up a simple dummy, and submit a proposal on this basis. An intelligent suggestion for the benefit of *his* business, will impress the customer more than a lot of the usual conversation about plant facilities, service, and the like.

Egyptian and sans-serif faces are used with fine appreciation of their possibilities in these house-organ and direct specimens done by Ray Dreher, of Boston and Old Colony Insurance companies. Note simple arrangement, key-stone of genuine modern typography

More resultful printing is also the answer to sniping from the cheaper methods of production, such as multigraphing, mimeographing, and so forth. If our printing just succeeds in putting words and figures on paper in an unimpressive way, we are "vulnerable"—as the contract bridge sharks would say—in the face of this competition. But, if our printed matter calls insistently for attention, if it intrigues the reader with illustration and text, then it lifts itself above the competition of inferior processes.

No code will shut off competition from the outside. But if we can keep our printing consistently on the up-grade there is little to fear.

Let us think of our business and our sales methods as the president of the Burlington Railroad must have thought of his equipment when he signed an order for the streamlined "Zephyr" train—with hundreds of old-style cars and locomotives standing on the side tracks. Let us utilize the new principles of modern design, and put them to work.

FACTS

ABOUT INSURANCE BUYERS

The PROFITABLE Follow-up

It Develops Competition-proof Accounts

Follow-up means a great deal to every local agent. Daily experience tells us how easy it is for a prospect almost on the spot to slip back into the arms of another agent. And, conversely, how hard it is for a competitor to make a satisfied customer forget again he owes to another agent.

What makes a prospect "cool off"? How does a competitor happen to walk in at the crucial moment and win the reward?

Can we develop the personal element so that later he can take full advantage of the time factors as they present themselves. The most profitable way to eliminate competition is by presenting a personal and business proposition talk and proposal as early in the prospecting stage as is possible. Sometimes an agent can do this in the initial call, other times in the second, third or fourth. To sell yourself as an expert on personal and business protection is a willing job in itself. Today every business man wants his personal assets protected. Then he wants the financial assets of his business protected. Finally he wants his working assets and expected business income and profits protected. All these are subject to you can discuss with him as a business man, can this means so that he can rest easier. If properly early in your prospecting plan of his getting away. Diligently using you be friend of his with whom. These cases follow.

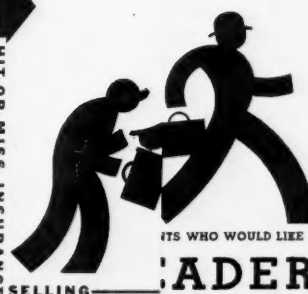
PLANNED PROGRESS

CHAPTER ONE

Opportunities do not happen—they are made. Napoleon said it and reached a short way to prove it. We have a sound and logical plan whereby you can develop your own opportunities for insurance sales in your own business and we will go a long way to ensure it. In fact we'll go to any part of the country in which we operate and show you what is the key to successful insurance sales. For local agents who are making personal progress make planned profit by using a little progress because it's a plan.

EXIT

HIT-OR-MISS INSURANCE SELLING



ITS WHO WOULD LIKE TO BE ADERS

Frontispiece Is Proof Letterpress Printer Can Succeed With Offset Process

THE FRONTISPIECE, of the Museum of Fine Arts, Boston, is significantly appropriate in its process of reproduction, offset. Many of the new books in the museum, dealing with collections of textiles, ceramics, and fine metal work, are representative of attainments in the offset process here and abroad.

It is a rule of the Museum of Fine Arts, relating to reproductions, that there be no retouching nor removal of blemishes, such as are common to ancient works of art. While this might not apply to this frontispiece subject, it is important to record that the reproduction is from a museum photograph, with no change whatsoever in lighting or in detail. The beauty and richness of coloring are all in the subject itself.

In the offset reproduction, we have the fine modeling of architectural details, with clear highlights, contrasting to the depth of color in foliage shadows. There is a complete absence of mechanical effect in screen, with excellent fine-arts quality in the color values of the print.

From the graphic arts viewpoint, this illustration is representative of the progressive spirit essential to these times. And the increasingly diversified requirements in both commercial printing and illustrated bookmaking impose upon some firms the necessity of producing work outside their original letterpress field.

The printer of this frontispiece, The Alpine Press, 289 Congress Street, Boston, is a firm which has expanded its range of work and its plant over a period of years to meet the printing requirements of its customers. It was found that several could use more illustrated work if more expeditious methods could be found for printing merchandise broadsides, folders, and catalogs. Offset met these needs, as a process to work from all kinds of originals, with every variety of design, lettering, drawings, and typography.

One of the customers of The Alpine Press sends out semi-annual broadsides of standard and seasonable footwear. In place of the expense of engraving plates and making them up into page form with run-around type matter, it has been found that the shoe drawings can be photographed in groups in the right positions for page makeup. Feature drawings are added to type proofs, and the full-size forms assembled to register accurately.

For outing shoes, the offset process gives remarkable results in decorative details and textures. It has also the advantage of using

light weight, durable, and low-cost papers. There are similar advantages in other forms of merchandise and book illustrating.

The Alpine Press continues letterpress printing in well established lines. Offset advantages definitely lead, however, to the pleasing production of new kinds of work, which otherwise would not have been issued at all by the advertiser.

This firm began offset operation late in 1933, and has recently added to its press-room equipment, using presses for 22 by 34- and 41 by 52-inch sheets.

The Alpine Press was founded by Max S. Kirshen, formerly as The Kirshen Press, and for twenty-two years, The Alpine Press, Incorporated. Kirshen often recalls the fascination which printing had for him in his boyhood, and attributes the up-building

of his business to hard work, and the commendation of The Alpine Press product, which brought new customers. Meeting the requirements of customers in service and keeping promises have always been foremost with this firm.

Associated with Max S. Kirshen are Edward Kirshen, A. H. Kirshen in charge of the plant, and J. S. Kirshen, designer.

The Stratford Company, publisher, is a subsidiary of The Alpine Press. Prominent among its publications are books on gardening, in which much halftone color work is used to illustrate flowers.

Offset is being used for reproduction of drawings and diagrams in books issued by the firm, making possible more liberal use of such matter than if relief plates were required for such examples.

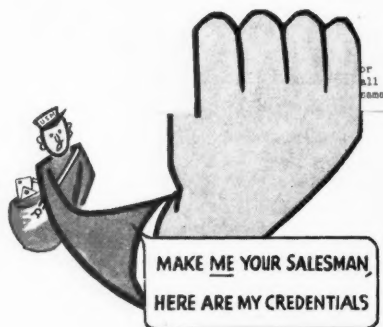
The extent to which commercial printers should use offset is a much discussed question. If it is not regarded as a substitute process, but rather as an extension of service, offset is in many instances a natural and business-producing development.

★ Novel Mailing Piece Gets Attention

I want a job!

Mr. J. L. Premier, Editor,
Inland Printer,
200 West Wacker Drive,
Chicago, Ill.

105 MADISON AVENUE
MEMPHIS, TENNESSEE



Truxton
This distinguished hand set,
used in the last 4
1000. Naturally, at Toof's
... too. Proof sheets and
actual sample-galley sheets
call 8-2471 - no obligation.
BARRY J. EBERHARDT
Printer - 105 Madison Ave.

For better results at lower cost, use
Toof circulars, folders, catalogs,
booklets, broadsides and mailing
cards... regularly!
Toof craftsmen know how to make
type talk... and sell. Call 8-2471
now and put the postman to work
... for profits.

TOOF

S. C. TOOF & COMPANY

The practical presentation of a mailing-piece idea was made recently by S. C. Toof and Company, of Memphis, Tennessee. The piece was a double postal card, which was sealed with a one-cent stamp, having a folded blue slip bearing the recipient's address inserted through slots in the front of the card.

When the piece is opened, a two-color cartoon of a postman is seen, showing an exaggerated hand holding the blue slip, and which is multigraphed to match the typed address. It is a miniature letter calling attention to the fact that it made the call for one cent, and can do the same for the recipient in calling upon his customers. It emphasizes the fact that *good* printing, delivered by the postman, gets to the addressee and is "your best and least-expensive salesman."

Brief copy on the card itself tells of some kinds of printing done by the Toof company, introduces a new type face, and gives the phone number, with suggestion that the firm's services are as near as the phone on the prospect's desk.

A simple, comparatively inexpensive piece, it tells the printer's story in a novel way.

Leaders Discuss Code Plans at Press Sessions

N. E. A. and Inland Daily groups hear current features of program; Kenneth F. Baldridge, leader in writing law, is elected N. E. A. president. Commercial printers get representation

TWO NEWSPAPER CONVENTIONS were held simultaneously the week of May 14. The National Editorial Association met in St. Louis on May 15, 16, and 17; the Inland Daily Press Association met in Chicago on May 15 and 16.

Every state was represented among the 312 delegates attending the N. E. A. convention. And it was stated by the officials that it was undoubtedly the best attended gathering the association has ever had.

As a reward for his outstanding work in Washington during three exacting months of code formulation, Kenneth F. Baldridge, Bloomfield, Iowa, was elected president of the N. E. A. for the coming year. He was its first vice-president last year and a member of the board of directors. Because of his excellent understanding of the entire problem of code administration, he is regarded as an unusually fortunate choice for the high office. Baldridge publishes the *Democrat* at Bloomfield and has ownership affiliations with several other newspapers in the state of Iowa.

At the same time, N. E. A. has revised its constitution so as to provide for equitable representation of strictly commercial printing plants on its board for code-administration purposes. Each of the state press associations is now to affiliate with the N. E. A. before receiving final approval as a regional code administration agency. Representation for commercial shops being administered by such associations must be provided on their code authorities.

May 16 was "Code Day" at the convention. Deputy Administrator George Buckley was the lead-off speaker, citing N.R.A. as a new "Bill of Rights" for business men and publishers, enabling them to work together for mutual benefit without restrictions under anti-trust laws. He emphasized that N.R.A. at the same time served Labor in a like manner, requiring that workmen

be given equally broad privileges of organized action.

Ernest A. Gross, general counsel of National Graphic Arts Coordinating Committee, then made a stirring address, urging fairness and a full understanding of the aims of the code authorities on the part of individual-plant owners. He said "No work, no coöperation can be obtained unless the arts of education, persuasion, and instruction are employed instead of using threats, intimidation, and coercion."

He declared that some of the releases he had seen threaten dire punishment, fines, jail sentences, and so on. Nothing can come of this, he said, except hostility.

He was followed by E. W. Palmer, who is chairman of the National Graphic Arts Coördinating Committee. He spoke on the chaotic conditions out of which the code was formulated. C. A. Baumgart, code administration manager for Divisions A-2 and A-5, then cited some problems in administration and the official interpretations. Baumgart has been the code adviser of the N. E. A. since last July, and has worked constantly with the various committees which formulated the code since its inception. While his work deals principally with problems of newspapers under the code, he is also well informed on the problems of small-town commercial printers.

In his address, retiring President Walter D. Allen gave full credit for much of the progress made during the past year to Executive Secretary Harry Rutledge. He also reviewed the steps through which the code passed in its various stages.



Kenneth F. Baldridge is the new president of the National Editorial Association. The honor was bestowed upon him for work on code committee

Harry Rutledge's talk recalled the tremendous amount of work done during the last year and sounded the keynote for the association's activities in the months to follow. He said that, while code matters took much of the association's time during the year, other services had not been neglected. He laid special stress on the value of the "accredited" bureau, which gathers statistics regarding newspapers and their trading areas by states, and publishes this information to help them get national advertising.

In speaking of the part played by officers and directors of the association in code negotiations, Rutledge said, "They showed leadership in their action. That leadership has not only been continued, but has been trebled a hundred fold during the past twelve months. The position of leadership which they have assumed and are willing to continue to assume has not been for themselves alone, but for the whole of the non-metropolitan publishing and printing industry of the nation."

He went on, "A regional code-administration manager advised me recently that a lawyer friend, who has given much time to the study and digest of all codes that have come out of Washington, has made the statement that the graphic arts industries' code is one code that has been written for the small-business man. I state to you quite frankly that the National Editorial Association, backed by the state publishing and printing groups which have worked with it, is wholly responsible for those provisions which have been put in the code and which make it fair and considerate of the smaller units in the publishing and printing industries."

In emphasizing the importance of the work done by the "accredited" bureau, he said, "One of the principal reasons the small-town press has not received a greater portion of the national advertiser's dollar in the past has been due to the fact that competition exists in securing the national advertiser's appropriation. This competition will continue to exist, and there is but one way to meet it—that is to go out into the advertising field and sell on a competitive basis through better salesmanship and a more constructive selling program of the product which we have to offer."

The contests annually sponsored by the N. E. A. were greatly enlarged this year, with fifty-one prizes and honorable mentions being awarded.

First-prize winners are:

General Excellence Contest, daily division: Marshall (Minnesota) *Daily Messenger*, W. C. Peterson, the editor, papers under 3,500 circulation; St. Cloud (Minnesota) *Daily Times*, Fred Schilplin, president and publisher, papers over 3,500 in circulation.

General Excellence Contest, weekly division: Archbold (Ohio) *Buckeye*, W. O. Taylor, editor and publisher, papers under 1,000 circulation, and New Canaan (Connecticut) *Advertiser*, John E. Hersam, editor and publisher, papers of over 1,000 circulation.

Community Service Contest, daily division, St. Cloud (Minnesota) *Daily Times*; weekly division, the Alliance (Nebraska) *Times and Herald*, Ben J. Sallows, editor and publisher.

Editorial Page Contest: The Washington (New Jersey) *Star*, Frank A. Robertson, president and editor.

Newspaper Production Contest, daily division: the St. Cloud (Minnesota) *Daily Times*; weekly, Archbold (Ohio) *Buckeye*.

Most Outstanding Edition Contest, daily division: the Raton (New Mexico) *Range*, Karl E. Kilby, publisher; weekly division, Heron Lake (Minnesota) *News*, Verne E. Joslin, editor and publisher.

Job Printing Exhibit Contest: Alliance (Nebraska) *Times and Herald*.

Specially designed certificates of merit were presented to the first, second, and the third prize-winners in all classes and divisions of the N. E. A. contests by the Mergenthaler Linotype Company.

It soon became apparent that no other city but New Orleans would be considered for the 1935 convention, which will mark the fiftieth anniversary of the association. The twenty-fifth anniversary convention also was held in the Southern metropolis.

The code discussion at the Inland Daily Press Association convention in Chicago was limited to a round-table session. It is the view of this body that no organization can be held subject to more than one association for code administration and assessment. The Inland board has held that if majority of income is from the newspaper, the publisher may affiliate with the A. N. P. A. metropolitan newspaper code; if the majority of the income is from commercial printing, the plant should then come under administration by a graphic arts code authority. Secretary John L. Meyer stated that 30 per cent of Inland members were under the graphic arts code, and 70 per cent were under the daily newspaper code. He added

that it was his belief that N.R.A. would not approve of racketeering in code administration and would not assent to duplication of administration or assessment.

Col. Robert R. McCormick, publisher of the Chicago *Tribune*, told of the fight to defend the freedom of the press. At the Tuesday luncheon, Dr. Glenn Frank, president of the University of Wisconsin, declared that publishers should not confuse revolution with revolt. He stated that the American people were seeking a way out of a blind alley and it was up to the publishers to guide them. At the Wednesday luncheon, Homer Guck, president of the Chicago *Herald and Examiner*, discussed rugged individualism in newspapers. Declaring that no program, local or national, could ever be 100 per cent perfect, he said it was the duty of publishers to study such plans, and to point out flaws for the protection of ordinary citizens.

The Inland group voted a strong protest against passage of the Tugwell-Copeland Bill during the present session of congress, urging that further hearings be held so that some plan could be evolved to provide an opportunity for defense of advertisers accused of violating the bill.

John W. Harm, Chicago *Daily News* mechanical superintendent told of efforts to improve printing quality as a direct contribution to better publications and lowered costs. He cited various steps taken by the *News* in this direction.

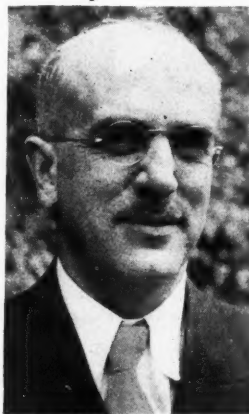
Secretary Meyer announced that there were 180 members at the convention.

Both Inland and the National Editorial Association adopted resolutions protesting against inclusion of the press services and press wires in the telegraphic code.

N. E. A. CODE MANAGER WAS A PRINTER

C ARTHUR BAUMGART is the national code-administration manager for Divisions A-2 and A-5, comprising the daily newspapers that do not assent to the A. N. P. A. code, the non-metropolitan newspapers, and some thousands of commercial plants in some of the smaller communities.

He first learned the case when he was eight, in the printshop of the Wheatland (Iowa) *Gazette*, where he became an all-around country printer. During the year 1907, he joined the John Deere Plow Company, and worked there ten years, rising until he was spending hundreds of thousands of dollars a year for the firm's advertising and other printing needs of all varieties.



C. A. BAUMGART

He later on joined the staff of Former Secretary of Agriculture Meredith on *Successful Farming*, becoming its advertising manager in time. He did considerable research work for the publication and also

for the Iowa Press Association. His talks on what and where people buy were a feature of the association's annual meetings.

From 1927 to 1931, he conducted a service for the country newspapers, featuring advertising helps available to them.

Since that time, he has been on the staff of General Marketing Counsellors, being "loaned" to N. E. A. at the present time. His first connection with the N. E. A. occurred a little more than

a year ago, when he proposed and started the "accredited" newspaper department, an outgrowth of his work for the Iowa Press Association. When the National Industrial Recovery Act was passed, he became technical adviser of the association, serving as such until September 15, 1933.

At that time, N.R.A. was seeking an industrial adviser to assist its deputy administrator in the coming hearings on various graphic arts codes. N. E. A. recommended Baumgart, and he received the appointment, serving until December 23, when the code was submitted to the President.

Through the three months of negotiation, Baumgart was a member of the codi-

Praise Code, Condemn Federal Printing at Southern Printers' Convention

ADMINISTRATION of graphic arts code in its territory will be thoroughly and impartially carried out, declared officials at sixteenth annual convention of the Southern Master Printers Association at Jackson, Mississippi, May 21 and 22.

The organization, which is charged with code administration in the nine states of the fifth and eighth zones, "will recognize big and little printers alike, from Miami to

"A great many people are impatient because there has been no prosecution. It is the Government's policy to be patient, realizing that all of us sometimes make honest mistakes. But in the case of flagrant violations, be assured that the Government will go to bat against the chiseler."

Ambrose pointed out that there was no quarrel with organized labor involved, as "no one can refuse a man employment be-

HERE IS THE COMMITTEE WHICH ACTUALLY WROTE TEXT OF GRAPHIC ARTS CODE



When the several committees agreed on some point in the code, the text was turned over to the codification committee shown here for proper phrasing. Left to right are: Frederick Secord, W. F. Hall Printing Company; Douglas T. Johnston, National Lithographers Association; C. A. Baumgart, representing the National Editorial Association; Lewis W. Trayser, production manager, and Walter D. Fuller, vice-president, Curtis Publishing Company

fication committee, the group which took the ideas of the various working committees and phrased them for final approval of the main groups. This committee consisted of Frederick Secord, W. F. Hall Printing Company; Douglas T. Johnston, representing lithographers; Lewis W. Trayser, production manager of the Curtis Publishing Company, and Walter D. Fuller, its vice-president; and Baumgart.

After the code had been submitted to the President, Baumgart again became technical adviser for the N. E. A., retaining that connection until his appointment as code manager on March 2.

Since that time, he has been busy daily and long into the night finding the answers to numerous problems of operation that arise in every section of the country. Regional managers turn to him for guidance and advice, as do hundreds of individual plant owners and publishers.

He is grateful for his early experience in a printshop, which now enables him to visualize the background behind the problems he is asked to solve.

Louisville," 100 or more delegates were assured by newly elected President Harry F. Ambrose, E. T. Lowe Publishing Company, Nashville, Tennessee.

Resolutions were adopted condemning Government printing, the Wagner labor-dispute bill, and urging price stabilization to insure "a living wage and fair profits."

That the graphic arts code ultimately will "bring about profit and betterment for the printing industries," was the conviction of the new president as he took over reins of office from C. A. Lick, Louisville.

"It will not correct all the ills of industry in one night," he pointed out. "But if you work with it, it will work. We have the chance of a lifetime, the chance we've always wanted. We all should make an honest effort to live up to code; so many people want to live down to it.

"Let us think of the code in the sense of opportunity—the opportunity to do something for our industry. Machinery has been set up to give printers a chance to do something for themselves. The purpose is to establish a basis for fair competition.

cause he has a card, and no man can demand employment simply because he is a member of a union."

Ambrose's promotion to president came after twelve years of continuous service as first vice-president, an office now held by T. J. Lyon, of the Lyon-Young Printing Company, Atlanta. V. C. Garriott, Nashville, was reelected executive vice-president for the sixth year.

The board of directors set up an executive committee composed of President Ambrose, Vice-president Lyon, and M. W. Davidson, Louisville. The directors were named as follows: South Carolina, H. H. Provence, Jarrard & Martin, Greenville; Louisiana, George M. Upton, E. S. Upton Printing Company, New Orleans; Georgia, R. M. Darby, Darby Printing Company, Atlanta; Mississippi, R. M. Hederman, of Jackson; Tennessee, R. P. Purse, Junior, Purse Company, Chattanooga; Kentucky, George G. Fetter, of the George G. Fetter Company, of Louisville; Arkansas, Horace Mitchell, of the Democrat Printing and Lithographing Company, of Little Rock;

Alabama, Robert Trechsel, Alabama Printing Company, Birmingham; Florida, Casper Hefty, Hefty Press, Miami.

The resolution protesting Government printing of envelopes was introduced by C. B. Smith, representing the printers' club of Pine Bluff, Arkansas. It pointed out that the annual postal deficit is due largely to the Government's practice of selling 5,000,000,000 envelopes a year "at prices far below cost and code," and condemned the practice as "depriving the private printing industry of the nation of its constitutional right of buying and selling and manufacturing without Government competition, that it deprives the printing industry of business and profits to which it is justly entitled, particularly if the Government assumes the right to supervise the industry."

Just a few minutes before, a convention resolutions committee, which was headed by T. J. Lyon, had presented a resolution branding the Wagner labor-dispute as "unnecessary and dangerous."

★ ★

Brides' Book Creates Orders

ONE Seattle printer turns spring fancies to his "Book of the Bride" and the June weddings, with their announcements, invitations, and specially engraved cards in the offing. His booklet embodies specimens with their typographic designations, and calls attention to the printer's part in the ceremony which is to follow.

To those contemplating matrimony, to brides-to-be and their mothers, the "Book of the Bride" is a *vade-mecum* of stylistic forms. This printing organization, Lumbermen's Printing Company, has compiled the brochure of forms as a means of assisting those who desire to maintain strict social form, and as samples of craftsmanship and facility in selecting social styles of typography, no less than phraseology.

On the cover, with its delicate coloring, reflecting the whiteness of the June Bride, there is a picture of the orange-blossom girl herself. The leaves contain the various forms that compose all the social amenities.

A page, for instance, may show a wedding announcement in eighteen-point Tiffany Text, as indicated on the page itself. As such, it can be asked for clearly by the prospect. The page may be of marquis size or some other accepted proportion.

Orders for wedding stationery and engraving, therefore, may be placed well in advance of the forthcoming ceremony. By means of a clever window display, devoted entirely to the "Book of the Bride," opened and closed, set nonchalantly on strips of vellum, beneath soft illumination, there is more than passing interest in the printer's specialty on the part of those passing the office where it is on display.

A Bedless Proof Press Speeds Handling of Forms Ready for the Foundry

A BEDLESS PROOF PRESS, for pulling proofs of newspaper pages without removing them from the makeup trucks, is in operation in the composing room of the New Orleans *Times-Picayune*. Mechanical Superintendent F. K. Forstall planned the press, and Machinist George E. Downes built it. It took spare hours during ten days and cost \$80 for materials.

The press was built because of the managing editor's desire to see page proofs before stereotyping as a means of avoiding errors. Time of transferring forms to proof presses and back to the truck threatened to delay editions. The new proof press, into which the truck is rolled, was the solution and it has proved a decided help.

The frame of the press, which occupies a floor space of 42 by 40 by 75 inches, is constructed of 6 by 2-inch channel iron. The four uprights, each seventy-two inches long, are tied together by seven 3/4-inch tie rods, four at the top and three in the lower portion of frame. The press is lag-screwed to the floor.

Two horizontal steel guides to lead the forms into the press are made of 1/2 by 2 1/2-inch steel forty-two inches long.

The impression roller is brass tubing and weighs 280 pounds. It is 18 inches long, 7 inches in diameter and has a 1 1/2-inch steel shaft 3 1/2 inches long.

On each end of impression roller shaft is a guide roller that rides on a lifting track. The rollers are 8 1/2 inches in diameter with 1 1/2-inch face. These rollers have a 9/16-inch groove, 3/4-inch deep, cut in the face to form a flange for the riding tracks.

The tracks, or rails, are made of 1/2 by 3-inch cold rolled steel thirty-four inches long, and are raised or lowered 3/4-inch by four eccentrics operated by a hand lever at the side of the press.

A felt impression blanket 19 inches wide and thirty-two inches long is fastened to a square steel frame. This frame is made of 1/4 by 1-inch cold rolled steel and is fastened to the back of the press on two floating hinges. The frame is lowered when the impression roller advances across the form, and is raised when the roller is returned to the back of press, by two 1 1/2-inch springs ten inches long. In pulling a proof, form is inked by hand. A sheet of newsprint cut to full page size is placed in position on the form and the impression roller is lowered to engage the top of the truck. At the moment of contact, due to the forward motion of the lifting rails, roller is given a slight forward impetus and this is helped along by hand operation.

After the proof has been taken, the roller is raised on the lifting rails and is given a shove that carries it to its normal position at the back of the press. The form is then wiped with gasoline moistened waste and is ready for the foundry.

No patent is being asked on the new press and publishers and printers desiring to build one for their own use may obtain full information by addressing George E. Downes, at *Times-Picayune*, New Orleans. While Downes does not ask it, THE INLAND PRINTER suggests sending twenty-five cents to cover cost of sending prints and directions for making the device.

★ 13 PRIZES IN LETTERHEAD CONTEST

THE WINNING designs in THE INLAND PRINTER's letterhead contest, which closed May 10, will be shown in the July issue of THE INLAND PRINTER. It will be interesting to study the tables of points awarded and the comments by the various judges on letterheads which won their approval.

Ten prizes were offered by THE INLAND PRINTER in the contest. However, tenth place is a four-way tie, so quartet will all collect. First prize of \$25 goes to Joseph Thuringer, of Chicago. Second prize goes to J. F. Tucker, of New Philadelphia, Ohio. He also captures the fourth prize, a two-year subscription to THE INLAND PRINTER. The J. W. Ford Company, Cincinnati, captured the third

prize, \$10. Fifth prize, a one-year subscription to THE INLAND PRINTER, goes to Hermann Heck, Germany, who receives another, six-month subscription for a tenth place. Six-month subscriptions are the awards of E. Dietlinger, of Germany, sixth; Glenn M. Pagett, Indianapolis, seventh; Algot Ringstrom, of New York City, eighth; Howard N. King, York, Pennsylvania, ninth; Theodore Kummer, Philadelphia, Albert Rehm, Germany, and John Kennelly, Pittsburgh, tenth places.

Winner was given points by thirteen of the sixteen judges, although none chose the design first. The runner-up, given five firsts, won points from nine judges of the contest.

Code Budgets Go to N.R.A. for Okay in June

Editor's Note

DURING June, the National Code Authorities for Divisions A-1, A-2, and A-5 of the graphic arts industry will submit budgets to the N.R.A. for approval. The National Graphic Arts Coördinating Committee met in Washington late in May to discuss such budgets and to bring them into line with the requirements of the N.R.A. The United Typothetae of America and the National Editorial Association are the two National Code Authorities for commercial printers, with the latter also administering newspaper plants coming under the graphic arts code, both dailies and weeklies.

As soon as approval is given, zone and regional associations of the United Typothetae of America and the National Editorial Association will mail bills to the establishments under their jurisdiction.

Each invoice must bear printed statements to show that the budget has been approved by N.R.A., that the printer has fifteen days in which to file a protest if he considers the amount too high, and that the sum is due and payable thirty days after date of invoice if no protest is filed. The invoices must also state that protests may be filed with the issuing zone agency, the National Code Authority of which it is a part, or direct with N.R.A. Protested bills become due and payable thirty days after adjudication.

It is entirely possible that billing and collection of assessments may be held up in some sections for a time by the request of the U. T. A. for a reallocation of authority over commercial-printing plants in non-metropolitan areas. As the code now reads, the U. T. A. is the National Code Authority for all plants included in its membership on September 18, 1933, all plants that were members of associations then coöperating with it, all metropolitan plants, and "all commercial-relief-printing establishments having an annual sales volume of \$25,000 or more, located in any non-metropolitan area, which were not on September 18, 1933, members of an organization designated as a National Code Authority or with any organization then coöperating with such National Code Authority." The latter refers to the National Editorial Association and its affiliated state press and printers associations.

The U. T. A. claims that the latter provision makes for difficulty in administration, as well as possibly causing inequitable operating conditions in towns where some plants may be operating under one National Code Authority, and some under the other. Executive Vice-president John J. Deviny states that an amendment to the code to adjust the situation probably will be asked, although it is not as yet known how these plants, or competing plants, are to be allocated in the petition.

It must be understood, of course, that in the meantime the code provisions for allocation prevail, since no changes can be made in the code text, which is a part of Federal law (as a part of the National Industrial Recovery Act), until further hearings are held and affected associations reach an agreement on the amendment.

Competition between code authorities on their "territorial rights" has developed in certain localities. As a result of finding U. T. A. Zone Seventeen designated, in a bulletin of the Chicago Graphic Arts Federation, as embracing all of Cook County, Illinois, Chicago Typographical Union Number 16 recently made demand that the publisher of the suburban *News-Index*, of Evanston, recognize the union and put the Chicago wage scale into effect. On the refusal of Merle Slane to do so, a strike was called, which continues as this is being written.

Slane is paying \$0.82 and \$0.92 an hour, in accordance with the code, whereas the Chicago scale is \$1.10 and \$1.23 an hour for comps.

Although Evanston is in Cook County, the Coördinating Committee rules that it should be defined as a separate locality under Section 1(o) of the code. By the

THIS and succeeding issues could be filled with copy on the code. However, publication of all routine matters would duplicate myriad bulletins, mostly mimeographed, broadcast by N.R.A. and the graphic arts groups. Hereafter, therefore, **THE INLAND PRINTER**, while noting the more important of these, will feature angles which the editor feels are most unlikely to duplicate the N.R.A. and association releases. That may be much or little, depending on how it appears to our reader advisers the code is handled or mishandled.

While **THE INLAND PRINTER** hails the boon stabilization should amount to and, as heretofore, will support whatever appears will tend toward that end, the editor does not consider that it should be taken for granted that all having the affairs of the industry in charge will be invariably right.

With every printer expected to contribute his money and his influence toward making the code effective, it appears highly desirable that fullest information as to plans of committees and authorities should become widely known as early as it is possible to do so. Yet, Ernest A. Gross, of the National Coördinating Committee, has written the editor that he will be glad to supply "such information as the Coördinating Committee believes proper to be released." There may be justification for this on rare occasions and for short periods, but it must never be forgotten that the committees work for the printers.

So, having a sincere desire to promote the good of the code—and to assist in bringing to light and correcting any evils that may spring up—the editor wants even more readers to make their views known to him. Write in confidence; no one will be quoted except after permission has been expressly granted.

Neither the code nor its managers provide orders, or ideas which improve production, on both of which profits *still* depend. So, while covering the angles of the code not included in official releases, and also avoiding all routine topics, such as would be duplication, **THE INLAND PRINTER** will henceforth feature—even more than heretofore—ideas which should be helpful in selling and production.

ruling received by C. A. Baumgart, code-administration manager for Divisions A-2 and A-5, from Ernest A. Gross, general counsel of the National Graphic Arts Coördinating Committee, the Evanston newspaper plant is brought into the group for

which the National Editorial Association is code authority, Division A-5.

The committee's action brings up the question as to what prevailing wage rates will be in other suburban towns, similarly situated to metropolitan centers.

What the cost of code administration to individual plants will be cannot be determined until after the budgets are formally submitted to N.R.A. No details as to the amounts included can be given out, according to the National Code Authorities, until the budgets are submitted, and the facts must then come from N.R.A. However, Managing Director Harry Rutledge of the N. E. A. states that his association will submit a budget of approximately \$700,000 for both national and regional code-administration cost. He adds that, under the code, some 22,000 plants will share the cost equitably.

The U. T. A. budget totals have not been released, but forms sent to regional and zone associations, requesting their local budgets, provide for \$3.00 a \$1,000 of mechanical payroll as national code-administration expense. Seventeen zone budgets (two being combined under the Southern Master Printers' Federation), also more than 100 regional budgets will be added.

Judging from bills mailed prior to April 14, when the President issued his order requiring approval of budgets before bills may be mailed and assessments collected, the local rate to be added to the national rate will be anywhere from \$3.00 to \$10 a \$1,000 of mechanical payroll. According to the United States Census of Manufactures figures, there are approximately 17,000 plants which will be administered by U. T. A. locals. Payroll figures for these plants amount to about \$300,000,000 a year. On this basis, it appears that the U. T. A. should receive \$900,000 for national code administration, and its locals may collect another \$900,000 to \$1,800,000 for their share of code costs.

In issuing the order requiring approval of budgets before assessments for code costs could be legally collectable, N.R.A. specified the items which could be included in such budgets. Among these are salaries of code-administration managers, stenographers, clerks, accountants, office and operating expenses, legal fees, traveling expense of code authority members (who receive no salary), and so on.

Immediately after the order was released, it was disclosed that budgets first "under the wire" asked salaries for executive managers which were higher than the N.R.A. chiefs receive. General Johnson, head of the N.R.A., receives \$6,000 a year, while Donald Richberg, head of the N.R.A. legal division, draws \$12,000 a year. The average asked as salary for ex-

ecutive secretaries or code managers was \$20,000 a year in the first budgets submitted. Fees of comparable size for legal advice, writing codes, and so forth, have also been paid some code officials.

Among industries related to printing, budgets already submitted are along more reserved lines. The proposed budget of the electrotyping and stereotyping industry for 1934 was released by N.R.A. on May 25. In the belief that it will interest readers, also give them an insight into the financial requirements for code administration, it is given here in full, exactly as released:

Expense

Salary, chief accountant and executive secretary	\$ 4,800
Salary, assistant accountant and executive secretary	2,400
Salary, stenographer	1,500
Office rent	2,100
Expense, code authority, 12 meetings at \$500	6,000
Expense, field investigators and accountants	12,000
Printing, postage, telephone, telegrams, and so on	1,200
Total expenses	\$30,000

Income

Dues from 150 shops, \$5.00 a month; \$60 a year	\$ 9,000
Payrolls, estimated 4,000 journeymen, average \$40 a week each; \$160,000 a week for 50 weeks; \$8,000,000 a year, of which 1/4 of 1 per cent equals	20,000
Payrolls, other mechanical employees, estimate	6,000
Total income	\$35,000

The basis of assessment, release states "contribution," is \$2.50 a \$1,000 of mechanical payroll, a half dollar less than the as-yet-unofficial rate of the U. T. A. Nothing is listed for any local work. It is presumed that the field investigators for whom an allowance of \$12,000 is made in the national budget include that. It would appear, therefore, that electrotypers are to get off considerably cheaper than printers.

At the same time, the American Newspaper Publishers Association, the National Code Authority for the daily newspaper-publishing business, presented a budget which asks \$100,000 for code costs between March 12, 1934, and December 31, 1934. More than 1,000 newspapers will share this cost, and the net rate is among the lowest in the industry. The basis of contribution is \$15 a newspaper, plus \$3.00 a 1,000 of circulation. A maximum of \$3,000 a newspaper has been agreed upon. Where one newspaper has both morning and afternoon editions, and assessing the base charge against each might cause hardship, the code authority may consider an adjustment.

The Printing Equipment Industry and Trade has scheduled a budget of \$40,000 for 1934, to be contributed on the basis of number of employees; the amount an employee to be determined by the National Code Authority. Printing inkmakers have set their association budget at \$35,000.

Most other assessments, outside of the graphic arts industries, are based on sales as a rule. Typical are: Packaging Machinery, one mill for each dollar of sales in 1933; valves and fittings manufacturers pay 1/4 of 1 per cent on a specified twelve-month average; pipe-nipple manufacturers pay 1 per cent of gross sales; canning-and-packing machinery builders pay four mills for each dollar of 1932 sales; textile processors pay 3/8 of 1 per cent of gross 1933 billings. Retail farm equipment dealers pay \$10 on the first \$25,000 of sales, and \$5.00 for each additional \$25,000. Contributions in the underwear and allied products line run from \$54 for the firms doing up to \$50,000 volume to \$1,350 for the big plants averaging above \$3,000,000.

Paying the piper his "contribution" is the main order of business in industries which are fully organized and functioning. Where the benefits derived warrant, no objection is being made to a reasonable cost. Members of various industries are discovering that self-government costs money, and calls for taxes, dues, contributions, assessments, and what have you.

And while the task of organizing the giant graphic arts industries, with some 40,000 big and midget plants, goes on, N.R.A. finds itself facing the possible necessity of completely revising its stand on prices, with a possible adjustment downward. Complaints pour in, charging that high prices are stifling sales in various industries, causing "overproduction." An outstanding case is the week shutdown ordered in the silk-textile mills in order to relieve the condition. The order put 30,000 employees out of work for the week.

Other industries are said to be seeking similar privileges, declaring that high prices may force dealers to get rid of excess stocks at distress prices, causing reduction of wages or laying off of some employees in order to bring costs down.

Johnson is said to plan a request to the President for permission to regulate minimum prices, from producers of raw materials all the way down through to the retail outlets, as a means of preventing drastic price and wage collapses in the long run. The plan may require all industries to report their prices direct to N.R.A. instead of to National Code Authorities, and will give Johnson the power to veto any prices he considers unreasonable.

Whether this will be done, and what effect it will have on commercial-printing

"Price Determination Schedule" cannot be foretold at this writing. A price decree issued for the tire industry, to stop a price war due to overproduction, indicates that some basis will have to be maintained until all units have cost-accounting systems.

At the same time, pressure to enact state N.R.A. laws, to make enforcement a local as well as national problem, is continuing. Illinois is the latest to enact such a law, which makes all codes state codes; permits the governor to use state and local officers to "effectuate" the policies of the N.R.A.; makes the fines and prison sentences con-

states "employers engaged only locally in retail trade or local service trades or industries, and operating not more than three establishments in towns of less than 2,500, are exempt from those provisions of approved codes for fair competition which relate to hours of employment, rates of pay, the minimum prices at which merchandise may be sold or services performed, and the collection of assessments, except in so far as any employer shall after the effective date of this order signify to the Administrator his intention to be bound by such provisions."

whether they will be given to all who apply, with later withdrawal if violations or non-payment occur, is a matter to be determined. The N.R.A. announcement of the code eagles stated that its acceptance entailed no obligation other than observance of the code of the industry.

Other developments during the month are equally interesting in their relation to future trends of N.R.A. codes. The Federal Trade Commission is preparing to file "cease and desist" orders against several industries, notably steel, alleging violation of the anti-trust laws. N.R.A. is opposing

★ PRICES MUST BE ★ RAISED SLOWLY



Printing is a "made to order" proposition, with each item requiring a different handling from any other. It is this angle which made difficult the matter of establishing a basis for pricing of printing. So it was, therefore, that, in setting up a price schedule, N.R.A. decreed that the printers could sell at their own costs when fairness and accuracy of such costs could be clearly demonstrated to code authorities.

Obviously, a fair return is essential in any industry if employment is not to suffer. But, as is often quite properly pointed out, the management must have opportunity to raise prices gradually. Sudden, extensive increases in prices, to provide for wage inflation or other causes of higher costs, are apt to cause sharp reactions, such as stoppage of orders or shift to competing processes, of which there are many.

And the printing industry, perhaps more than others, has been ailing from "panic"

prices for several years. It has long been admitted that better prices would have to be obtained before any profit at all could be earned, even prior to code wage and the hour schedules. More than ever, therefore, printers must seek greater efficiency to meet the higher costs since abrupt price increases can do much harm, notably, as intimated, by reducing use of the printers' product.

The danger is well illustrated in following excerpt from an editorial in *Bulletin of the National Retail Dry Goods Association* regarding the photoengravers' scale:

"As a protest to such unreasonable price increases, there is nothing to prevent retailers from inserting their advertisements in newspapers without the engravings—say, for a thirty- or sixty-day period. Or, if they wish, they may subscribe to any one

of the hundreds of mat services which are available, and which can be used effectively.

"Or, they could have a newspaper-size broadside (or any direct mail for that matter) printed by offset, a photographic process which eliminates entire use of metal engravings. And this advertising broadside could be distributed separately, or as a section of the newspaper.

"Retailers could very easily explain to the consumer why this aggressive action is advisable. Undoubtedly, the consumer has a mutuality of interest with the retailer in criticizing any effort that contributes unfairly and unreasonably to higher cost.

"Retailers feel it within their province to protect the consumer from any unwarranted price burden, such as that which it may be necessary to foist upon her because of group action taken by engravers to eliminate or reduce unreasonably low, long-established trade discounts."

tained in the National Industrial Recovery Act become penalties in cases before state courts; forbids both national and state prosecution; requires that the attorney-general of the state and the state compliance director must approve the suit before it can be filed.

Some doubt as to the minimum wages to be paid under the code has arisen through issuance of an order by General Johnson on May 4 of a thirty-day stay in the wage increases required by the code, which would have become effective March 28, 1934. However, the period of the stay granted on May 4 expired on April 28, though N.R.A.'s announcement apparently overlooks this, since it states the stay is revocable by Johnson at any time. The order further states that any adjustment made in the period is retroactive to March 28.

Further question is raised by the President's executive order of May 20, which

The printing industry does not come under "service industries," it is stated, but is a manufacturing business, selling manufacturing service, rather than a personal service. Immediately after issuance of the President's order, Administrator Johnson named seven service industries in which the order would apply in all cities of any size. These are cleaning and dyeing; auto storage and parking; barbers; bowling and billiards; shoe rebuilding; advertising-display installations; advertising distribution. Child labor, wage rates, hours, and other provisions remain in force, however.

At the same time, N.R.A. gave up its attempt to distribute "code blue eagles" direct to plants, and turned this task over to National Code Authorities. Whether the printers will be required to sign up for membership in local and zone code-administration agencies to get their eagles, pending approval of the code budgets, or

the move, which may cause the first clash between two major Federal departments on a fundamental administration policy.

The National Industrial Recovery Act exempts coded industries from the anti-trust laws, but the Federal Trade Commission declares codes which it opposes are monopolistic, and therefore violating the law which is presumed to protect them. As a result, many trade-practice sections will be modified greatly or dropped entirely in the coming weeks.

Still another order, dated May 21, makes an employer liable for fine or imprisonment if he penalizes an employee for reporting code violations to N.R.A.

New orders are issued each day, as code authorities, other interested groups, or the N.R.A. officials conceive a need. The picture constantly grows more complex and clear by turns, as the great industrial machinery of America gets under way.

New BOOKS

Journal Honors William Morris

Admirers of William Morris, in fact all students of printing history, will be interested in a special edition of *Philobiblon* commemorating the hundredth anniversary of the birth of William Morris. This journal, published by Herbert Reichner, is printed in both Austrian and English.

The special William Morris edition is issued in two forms. The regular edition contains a number of reproductions of notable William Morris pages and designs, together with articles about him and The Kelmscott Press. The de luxe edition is printed in larger type on larger paper, and it contains several leaves from actual volumes issued by The Kelmscott Press. English text in both regular and de luxe editions includes articles by Frederic W. Goudy and May Morris (daughter).

The regular edition is \$2.00. The de luxe edition, limited to 100 copies, is \$10. Either may be ordered through THE INLAND PRINTER'S book department.

Notes on Merrymount Press

An edition of 500 copies of "The Merrymount Press, Notes and Bibliography," has been issued by Harvard University Press. The notes were written by Daniel Berkeley Updike, while the bibliography of the 762 books and much minor printing is the work of Julian Pearce Smith. The list shows year of publication and other data on each volume. Thirteen illustrations of the Press and its equipment are included in the volume.

The book consists of 282 pages, 5 $\frac{3}{4}$ by 8 $\frac{3}{4}$ inches, bound in handsome, rough, brown cloth. An appendix shows specimen lines of various type faces used by The Merrymount Press. "The Merrymount Press" may be ordered through THE INLAND PRINTER'S book department for \$7.75 postpaid. A special edition of twenty-five numbered copies is \$25 a copy.

G. P. O. Issues Languages Book

For printers who have an occasional foreign word in copy or for those others who have foreign printing offered to them for production, "Foreign Languages," a supplement to the United States Government Printing Office "Style Book," is a handy volume to have.

The book's 166 pages, 5 $\frac{5}{8}$ by 9 inches, contain much useful and educational information on all the principal languages of

the world, as well as the various American Indian languages, and some of the lesser-known of the foreign tongues.

The preface specifically declares that the book is intended as a guide and not as a textbook. As a guide to syllabication, accent, spacing, and so on in foreign words, the book has a wide field in newspaper offices and in print shops. "Foreign Languages" is bound in red buckram. It may be purchased for \$0.75 from the Superintendent of Documents, Washington, D. C.

New Book on Design Is Useful

The growing demand for planned typography has led to the publication in England of an impressive volume, "Printing Design and Layout," edited and compiled by Vincent Steer. It is a worthy addition to the printer's knowledge, and contains considerable material conned from thirty previously published books.

The book gives credit to THE INLAND PRINTER for three books published by it which were drawn upon in preparing the volume. The books referred to are "Modern Type Display" and "Type Lore," by J. L. Frazier, the editor of THE INLAND PRINTER, and "The Art of Spacing," by Samuel A. Bartels. Examples and illustrations have been revised, and text is written for the layman. A useful, informative book for the printer, it is phrased for quick comprehension by the advertising man with little technical knowledge of type.

★ A COPY SUGGESTION ★

Fully 90 Per Cent

of the work in our shop comes from old customers. This does not mean we do not invite new customers . . . it means that we hold our customers because we value their business and continually strive to give them just a little better work than they expect. This alone should be justification enough for you to give us a trial order. We feel confident that if you do, you, too, will become one of the 90 per cent.



Rolling Printing Company, St. Louis, features the quality idea in copy from its house-organ

An idea of the scope of the book is contained in the chapter headings: Design and layout in printing; development of calligraphy; the romance of type design; principles of type selection; lettering, layouts; the historic styles of ornament; type and copy calculations; decorative use of printers' rules; details of fine typography; on choosing the right paper; dramatizing the advertiser's message; use and reproduction of illustrations; how to use color in typography; scope of the book typographer; the work of the commercial typographer; a short glossary of printing and advertising terms; bibliography; thirty-six type calculation charts; 500 type faces gathered from the United States, England, Germany, Holland, France, and Spain.

The book contains 242 illustrations, examples, and diagrams. It has 400 pages, 8 $\frac{3}{8}$ by 11 $\frac{1}{8}$ inches, and it is bound in silver-stamped black fabrikoid. The type is large and wide margins are used. Although color is used on the title page and in the display of type faces, the section on "how to use color in typography" is printed in black only, effects being obtained by the use of Ben-Day screening.

"Printing Design and Layout" will have an important place in the 1934 libraries and printing schools. It will prove a satisfying addition to the desk references of typographers in job and book plants and to others who may be interested in the production of better printing.

"Printing Design and Layout" may be ordered through THE INLAND PRINTER'S book department for \$12.50, the duty and postage paid.

New Layout Book Available

Every printer is called upon at times to furnish layout ideas and so must have a constantly fresh view of typographically possible art forms. "The New Typography and Modern Layouts," by Frederic Ehrlich, instructor in design and layout at the New York Employing Printers' Association, is planned to offer a source of suggestions the printer will find helpful in his work.

The book consists of 120 pages of text, 9 $\frac{1}{4}$ by 12 $\frac{1}{4}$ inches, well illustrated, covering such subjects as: Modern movement in the arts; the new typography in European countries; the new typography in the United States; the building era in America; the revival of the new typography and modernism in general; modern typography and modern layouts; layouts based on modern balances. In addition, the book contains seventy charts, showing hundreds of layouts based on standard art forms.

"The New Typography and Modern Layouts" is clothbound, gold-stamped. It may be purchased through THE INLAND PRINTER'S book department at \$5.25.

THE INLAND PRINTER for June, 1934

Modern Measures Succeed In Year of Doubt

By HENRY LEWIS JOHNSON

Specialty firm uses advanced but sound management, sales plans in building swiftly growing trade

THIS PRESENTATION of C. W. Potter, Incorporated, of Watertown, Massachusetts, its personnel, equipment, and product, merits consideration by those who wonder how it has been possible to establish successfully a new business in this period of business depression. It is interesting as a record, and as a fundamental lesson for all printers who try to make a success of their business.

The business is that of producing salesbooks, manifold books, and forms with single, duplicate, and triplicate sheets, in register.

A year ago, the firm of C. W. Potter, Incorporated, was formed. There are also two subsidiaries: The Waltham Sales Book Company, which is a direct-sales agent for the firm; Atlantic Register Company, which is a manufacturer of continuous forms for use in automatic form registers, typewriters, and special mechanical devices.

These firms are located in a fine, modern plant. Modern printing equipment, scientifically arranged, has made possible the manufacturing schedules and exceptional production. It is not only use of the most modern equipment, however, but also scientific study and knowledge of the business field that have made these firms progress.

The managing head of these industries is Charles W. Potter, who has been connected in the salesbook and specialty printing field for thirty years, and who has long been identified with other commercial enterprises. Not as a matter of paying compliments to him, but rather to explain the principles upon which the business is conducted, notes about his personality are essential in this instance.

As a student of finance and industrial progress, Potter has a keen grasp upon all modern methods, with a retentive memory and analytic mind. He gives trained executive ability to business problems. One significant item is that the establishments with which he has been connected forestalled the five-day week in 1917.

From the financial and manufacturing standpoint, Potter has a remarkable grasp and a thorough knowledge of production problems. It is possible for him to produce for examination, analysis, or for reference promptly almost any record of cost from simple, effective, and systematically forwarded data.

There is not one department of his plant in which he does not know every machine, what it is designed to do, and its record of output.

Potter's general business interests include: Director of Waltham National Bank, vice-president and director of Waltham Savings Bank, vice-president of the Associated Industries of Massachusetts, past-presidencies of the Waltham Chamber

of Commerce and also the Kiwanis Club, serving both organizations as a director at the present time.

The three allied concerns have had the most phenomenal growth of any company in their field; already they have more than 200 salesmen and agents throughout the

country, and have shipped merchandise to every state in the Union, also to the Hawaiian Islands.

Although most active in New England, they have already established sales offices in many cities, including New York City, Philadelphia, Detroit, Cleveland, Newark, Syracuse, Pittsburgh, St. Louis, Birmingham, Atlanta, Hartford, and Portland. At the present time, these three companies employ more than 100 manufacturing and administrative workers, and this force will be increased from time to time.

To make provision for increasing business, and to have a convenient industrial location, C. W. Potter, Incorporated, early in May purchased a large modern mill-construction building of 81,000 square feet floor space, together with a smaller building, a machine shop of 2,200 square feet and basement space, in Waltham, Massachusetts. The land, 53,000 square feet, is adjacent to the Boston and Maine Railroad station. It brings the passenger station, the freight station, and the American Express Company's branch all within 150 feet of the plant, thus facilitating shipping.

Plans are now being drawn for necessary changes to modernize the large industrial building during the coming months.

Administration

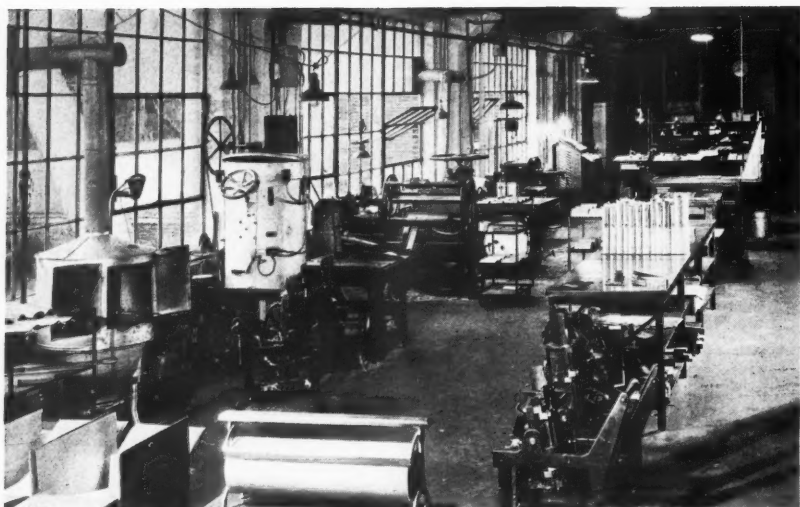
- Keenly alert to modern industrial methods.
- Expert knowledge both in the selection and operation of equipment.
- Capable financial management.
- Alert sales organization.

The Result

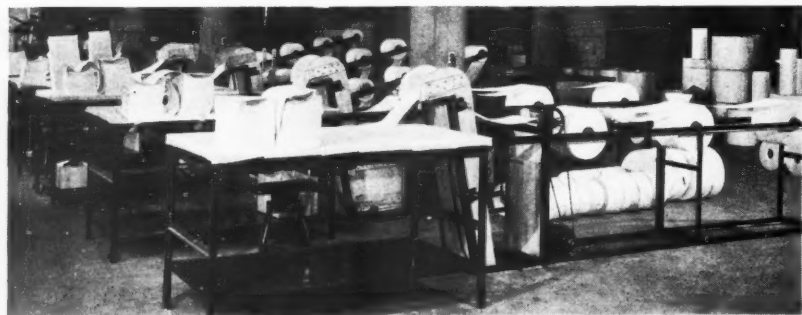
- Large volume of business.
- A minimum of unproductive time.
- Entire plant operating to full capacity, two and three shifts each day.



Building at Waltham, Massachusetts, now being modernized for use by C. W. Potter Company, Incorporated, and its subsidiaries. The building with the tower is railway station, located nearby



Here is the compact stereotyping department of the Potter companies. Curved plates for the rotary presses used by the company are cast here. The Ludlow equipment can be seen in the background in this photo. All of the equipment is laid out for maximum operating efficiency in each operation



Manifold and other forms are fed to collators in proper order off the reels at the right. This is the last word in efficiency, the simple device greatly reduces the cost of this final bindery operation

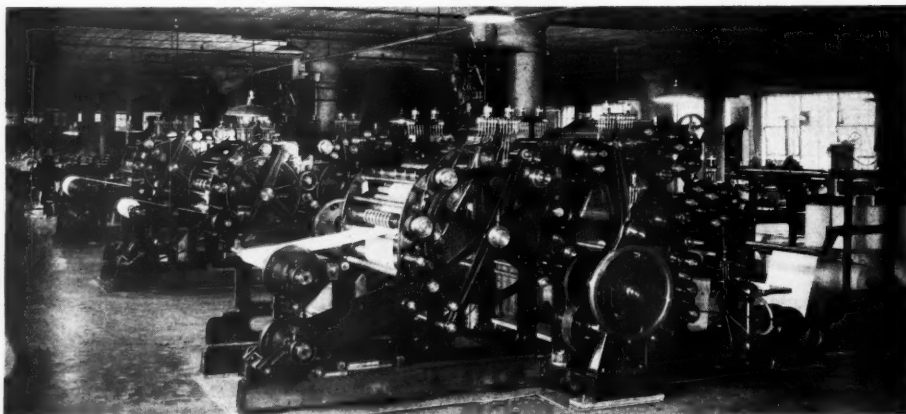
The contemplated alterations include the revamping of the large basement floor for the storage of carloads of paper stock, the placing of offices in the first and second floors, the treatment of floors and walls to provide for the proper handling of materials as they pass through their manufacturing stages, and preparing the grounds surrounding the building for parking purposes.

Work on the spur track of the Boston and Maine Railroad for heavy-duty purposes now has been completed. This will serve this large structure directly, so that the carloads of materials can be taken from car to the storage basement expeditiously and economically.

Moving of the companies to Waltham will be no small operation, since the equipment in Watertown includes presses of intricate construction. Among this equipment are four ultra-modern and specially designed rotary presses which will pro-

duce quality work at high speed. The various departments for manufacturing include designing, typesetting, stereotyping, printing, binding, and shipping.

The combined operations of composition, presswork, perforating, numbering, punching, collating, and binding are essentially manufacturing processes. The prob-



This battery of high-speed rotary presses turns out salesbooks and other standard forms in vast quantities. The stock feeds from rolls and is then rewound on the press after being printed, and ready for the final bindery work

lems of these concerns are said to begin where the ordinary printer leaves off.

All the production records were studied carefully and a definite amount of time was allowed for each operation. Employees are held to that schedule, and receive a bonus when they better it. No guessing, no hit-or-miss methods are condoned.

Work in the plant is scheduled weeks ahead. Customers must wait their turn if they want the firm to do work for them. Modern business methods have convinced buyers that it is well worth waiting to have Potter's companies furnish their salesbooks and manifold forms. The trio are doing a great business in their field.

It is not to be considered, however, that these firms have any exclusive sales system. The field is highly competitive, with approximately twenty firms having the same or similar products. The exceptional progress of C. W. Potter, Incorporated, and its subsidiaries, is due to experience in financing, manufacturing, and selling.

Its products are not stock items, since everything has to be sold before being printed. However, it is able to offer its customers information on forms and multiple sheets which contribute to more efficient handling of business.

Without disparaging the first two elements, the third essential for success here, as anywhere else, is given in David Gibson's paraphrase of *The Three Graces*, "The first is Invention; the second, Manufacture; the third, Selling,—and the greatest of these is Selling."

Asked about sales methods, Potter replied that they had no special procedure, but that "the boys get out and work early and late." Comment has been made that the sales staffs enter into the spirit of their work and enjoy it because of the skill and scientific management of plant operation.

As a result, orders are always booked well in advance. At the present time, the plant is scheduled eight weeks ahead.

Calls Labor Accord the Key to Permanent Recovery

★ By WALTER J. PHILLIPS ★ ★

OUR COUNTRY, along with the rest of the world, seems to be just emerging from an almost five-year depression. Business has been bled almost white, and only the robust concerns have come through the stress and the strain. What both industry and the men who run it now crave most is industrial peace, an opportunity to adjust the instruments on the dashboard, then step on the gas, and go ahead toward recovery.

Pick up any newspaper, or look around in any direction, and what do you see or hear? Capital and Labor tugging and tearing at the ropes; statements and denials first by one side and then by the other; government agencies, state agencies, code agencies, all being drafted into the melee to stop the scraps, to bring order out of chaos, to get the wheels turning. Recovery is being held up because those representing Capital and those representing Labor apparently are unable to blend their brains and their efforts to agree upon the truth about what is reasonable and safe to do, and then do it.

During the depth of the depression, Labor "took it on the chin" along with Capital. One wage cut followed another; hours became fewer and fewer, until pay envelopes felt like ten-cent packages of spring flower seeds. But the sound that went up was a groan from the wife and family rather than a murmur from the workman himself. But while Labor was taking it, anybody with a modicum of experience in human relations could not fail to realize that when things began to come back, those men would expect to get their full share of the improvement as promptly as they were made partners in the stagnation.

And, while I doubt if any one could criticize them, I think Labor is a bit premature in seeking large wage increases so soon after the industrial train has begun to emerge from the tunnel.

There is another thing to be considered, too, and that is that the goods which those

particularly favored industries are producing still have to be sold in a market that is price depressed, and in which the majority of purchasers are of necessity exercising the closest watch on their expenses. So many things must be bought with their small extra earnings, that they naturally turn thumbs down on the most coveted luxury unless they consider the price right, which means low. This is so obvious as to be overlooked at times.

Most of the strikes and near-strikes that are keeping the country on edge, however, are not so much for material wage increases as for union recognition and control. The N.R.A., with its Section 7a and its codes of fair competition, all of which revert squarely back to that troublesome 7a, has caused Capital-Labor rushes just as hectic and furious as the land rushes and gold rushes of years ago.



After all is said and done, neither Capital nor Labor is paramount. The customer is the one who provides both with income and so has the right to expect fullest co-operation. Ancient prejudices must be set aside



Capital, by and large, seemed to see the possibilities and the dangers of that clause before Labor did, and when many of the prize claims had been staked out, Labor awakened and let out a tremendous whoop. Most of what had been accomplished, however, could be construed as technically lawful, and according to precedent, even if it was in many cases at variance with the principle of 7a. And so Organized Labor, seeing itself left at the post in the stampede for some of the big prizes, got mad; shook its mane and lashed its tail, and howled its war-cry into the near and the distant fastnesses. It proceeded to call strikes here, there, and everywhere, and to threaten what it would do to this industry and that unless the captains thereof undid what

they had done or ceased doing what they were in the middle of doing.

In this situation, General Johnson and the President strive frantically to bring peace out of the turmoil, to get the combatants to stop talking and fighting long enough to listen to reason. Labor-board chairmen and assistants rush around by plane and train from one point of the compass to another to hear the arguments and to pacify the scrappers with some kind of a compromise, so the Administration may say "Well, that's settled," and then get a little sleep.

But there won't be any rest for the Administration, or its successor, or the successor of that one, until this question of the many-sided rights of Capital and Labor is settled. This question of the place of Labor in industry is too big to be batted around like a ping-pong ball; the mutual interests of the employer and the employee are too paramount in the welfare of America to be put to sleep with opiates, only to wake up with a head bigger than ever, madder than ever.

Lasting industrial peace will never come from strict enforcement of Section 7a of the Recovery Act. When any body of men in a plant may organize and demand recognition for its particular group; when other sets of organizers may do the same in the same plant; and when, then, the American Federation of Labor may organize other of the men into its craft groups, and they, too, can demand recognition—with no majority rule but all having equal power to initiate complaints and institute favorable legislation—it is easy to see that management's time and effort will be occupied in settling labor disputes rather than developing business.

The rights of Capital and the rights of Labor are too big to be settled by any such straddle as Section 7a, and the interpretations read into it by the parties in interest.

So far as the graphic arts industry is concerned, there has been little cause for alarm. There were suspicions when the code wage rates were held up for this reason and that, but there have been no explosions to shatter the comparative peace prevailing in the printing industry.

The "Code of Fair Competition" makes it possible to get rid of the expensive prejudices and behavior of the past. It makes it possible, too, for the industry to make some money, that is, if Labor coöperates with Management. But the code cannot, however, make it possible to reach up into the air and draw down orders. Without an increase in business, and complete, coöperative economy in producing it, there can be but little opportunity to increase earnings. Yet, the number of hours worked and the rate of wages depend on the volume of business and company earnings. Here, of course, I am speaking of rates over and above code minimums.

There being comparative peace in the industry, the present would seem an opportune time to lay the foundations for permanent industrial peace. After the heat, the scars, and the losses of war, it is difficult to get minds to meet in a friendly peace. Peace under those circumstances is usually an enforced peace, and a peace enforced upon the loser gratifies the one side, stings the other, and goads it to reprisals.

We have in the graphic arts a multitude of units,—some large, some small, and a vast number between—and this multitude is again divided into closed-shop, open-shop, and non-union groups. With a condition like this it is difficult to arrive at a common interest and practically impossible to decide on any united action when the industry is disturbed by labor troubles.

In the employees' camp we have a number of major divisions, the craft unions. There is a union for practically every division of the industry, and some of the divisions are again subdivided for union purposes. Every one is set up by its own craft, managed by its own officers, and runs its own shop, often, it seems, with supreme indifference to the interests of the other unions, and with an equal indifference to the welfare of the industry.

Then, in addition to these organized unions, we see still more employees who belong to no union, who simply ignore unions. Then we have others who belong to federations or the organizations mutually fostered by employers and employees (sometimes by employers alone) to work out industrial problems in particular plants.

Truly, all these groups living under the canopy of one industry make a weird jumble of interests, or, as W. S. Gilbert would have expressed it, "a most amusing paradox." Codes do not help the situation. The employer-employee relations under the

code lean right back on that vexed Section 7a of the National Recovery Act, which permits any kind of a labor bargain so long as it is entered into between the employer and a bona fide group of employees who have been chosen as employee representatives without any coercion or suasion on the part of the employer.

So, under even the most cohesive condition, that of a strictly unionized or closed shop, Management may have to deal with from four to a dozen unions, and is liable to stir up a war with any one of them any bright morning when, consciously or unconsciously, it stubs its toe against some one of their regulations.

Under the most divided condition, that of the genuinely open shop, Management often finds itself in the position like that of a general attempting to win a war with a lot of nationals, who before the war had sincerely hated or at least had disliked one another heartily.

Why must Labor look upon the employer as its enemy? Why must the employer harbor the feeling that Labor is his mortal foe? Keeping the battle lines drawn between two parties whose interests are one, is colossal folly. The costly conflicts which this breeds every now and then make it appear an insane effort on the part of each side to demonstrate how unnecessary the other side is to it. Capital and Labor are equally indispensable to successful industry: Capital to provide the plant, to



UNLESS we are going to abandon completely an economic system which is based upon the private ownership and operation of property we must, if prosperity is to be restored, act on the basis that capital, as well as labor, has rights which must be fully recognized.

If the railroads are forced into Government ownership, the same influences will also force so many other industries into it that we shall virtually or actually have state socialism.

Address of Samuel O. Dunn, editor, Railway Age, before the Executives Club of Chicago on May 18

furnish Management, to organize and correlate the forces, to get the business, to keep things running; Labor to man the plant, to operate it, to fill the orders, to keep up the morale of the office and sales forces, to coöperate in keeping the customers happy and satisfied. Could either one of the parties get along without the other? It could not.

Why not, then, recognize the community of interests and agree to deliberate all matters pertaining to Labor's part in an industry, and around a conference table to honestly and sincerely consider and compose the difficulties and vexatious problems which may arise? If this sounds like a so-called company union, let me say I have no such thing in mind. I am discussing an industry as a whole, not plants in an industry in this connection.

In the final analysis, who is the big boss? The Customer is the boss. He is the fellow who furnishes the money to fill the pay envelopes of owners, managers, and mechanics alike. In the effort to keep him pleased, there should be no divided interests; no test of "my right or yours." There should be not even the semblance of any struggle which might leak out to undermine his confidence in the harmony of an organization, so give birth to a fear that it may not be safe to intrust his business to the concern. The delivery of orders on time and in the proper form is vital to his business, and on the success of his business largely depends our success, for unless our customer finds our goods valuable in building his success we shall lose his patronage.

Our interests being equal, the customer being the only over-lord, and he not being a party to any irritating thing which may happen, the only sound, sane, and sensible thing to do when a suggestion of difficulty arises is to call a conference at which the question can be discussed dispassionately, rationally, without rancor, as men to men, each feeling sure that when the facts are known, justice will be done with a smile.

A beautiful picture? A scene from Utopia? It is not impossible, not so very unreal after all, even though, knowing human perversity and stubbornness, I am fully aware that, before such a desideratum can be achieved, several changes in our common social behavior must be agreed upon.

As an illustration of what is in mind, consider a medium-sized plant it was my pleasure to be acquainted with some years ago. The proprietor managed the place; he employed one salesman and a crew sufficient to operate the plant. Socially, he was a good fellow. He liked his work and his fun alike, played a bit of golf, enjoyed the ball games, and was rather clever at poker. He followed his Christianity much farther than he followed Churchanity. Above all, like Abou Ben Adhem, he liked his fellow men; and he gave them a square deal.

He had been careful in the selection of his employees. He selected men and women who were not merely efficient, but who seemed to be of honest purpose and interest. Then, before starting men or women to work, he tried to sell them the idea of being honest with their fellow workers,

honest to their foreman, honest to their job, and honest to him. And he also tried to get the idea into their heads that whatever happened, good or bad, he would be absolutely on the level with them. He was getting across the idea of confidence, cooperation, and coordination; the idea of equity and fidelity.

He was a human, not a god. So, when changes had to be made, as, occasionally, they had to be, the man who was let out because he did not measure up to the standards of the organization knew just why he was going. No excuse, no left-handed compliment like shortage of work, was handed to him. He was told frankly why he was found to be persona non grata, and each of his fellows knew it too.

This place became known as a good place for good men to work. To be sure, there were blunders and delinquencies on the part of owner and men, but instead of being made the occasion of an outburst or verbal violence, each slip was used as a danger post for the future. What is to the point, there were no labor troubles, consequently no strikes.

While comparatively small, this establishment was made up of the same human elements as large organizations, and the human element is the most difficult factor to handle and control. If common honesty, confidence, and harmony, however, can be planted and successfully cultivated in a plant operated by fifty humans, they can be in one where hundreds work. In the case of the big plant it is not a matter for more careful selection, but rather that the task is multiplied by the larger number of selections to be made. The process is precisely the same, and, because of the far-flung interests and authority of the large organization, it would be necessary to be always on a friendly qui vive. A little leaven certainly does cause the whole batch to rise, and if that little leaven happens to be sour, it is just too bad for the bread.

Don't get the idea that I am addressing these thoughts to a lot of hard-boiled non-union shop proprietors, and that I am suggesting that they be on the alert for union men. Not a bit of it. I am thinking of men and women, just honest-to-goodness humans; not union men nor non-union, nor Protestant, nor Catholic, nor Jew. The sour leaven I have in mind is the sourness which is born of contrary or perverted human minds, the kind of a mental slant which makes a man obstinate, wilful, stubborn, mulish, destructive, malevolent; and which causes him to see evil in all men and especially in those who hold superior rank; which makes him see all men out of step but self; which seeks to set man against man; to implant suspicion, distrust, unrest in their minds. These are the weasels to

I AM YOUR EMPLOYER

To you I am the "boss," or "the old man."

I fix your hours of labor and the conditions under which you work and the amount of your wages.

My name at the bottom of your check must be good at the bank.

I must keep that name good—on your account as well as my own.

Sometimes I am here at the shop before you come; often I remain here after you have gone.

For I must reach out and touch the strands of world trade.

A change in tariffs or prices may be a headline to you, but to me it may mean changing a year of planning; may mean life or death for my business.

Sometimes I seem to you unjust because it is my nature to be. At other times I was too busy to think about your particular problem. Again, I could not help myself.

For, like you, I am caught in an unplanned and an unchristian industrial society that I cannot change.

I dream sometimes of the day when you and I will work together for the common good, and the words "laborer" and "employer" will be no more.

I am more like you than you think.

I AM YOUR EMPLOYER.

Timely and enlightening text by Dr. Percy R. Hayward, first published in "Classmate." It is copyrighted. M. Dale Newton, of Los Angeles, sent it to customers for shop posting.

keep out of an organization at all cost. They are more deadly to the morale of a business than a nest of rattlesnakes. The rattler at least sounds an alarm first.

Now for another picture of human relations in the graphic arts industry. On the eve of a strike some years ago, I was delegated to go out and scour the country for men to fill the ranks to be depleted by strikers on the morrow. I had in code the needs of every plant in town, save one. The owners of this large plant had said that I need not consider them, that their people had been with them so long, and were so completely satisfied with the manner in which they had been treated through the years, they would not be affected by the strike order. That was pretty good news to the other shops, and it lightened my burden considerably. Well, what happened? Next morning I was on the job 200 miles away—a very unpleasant job at that. I went into the local hotel by arrangement at one o'clock for a phone talk with headquarters and found a wire awaiting me from the cocksure house, telling me their needs. When the zero hour came, every one of

their people had gone out. Their crews were not the satisfied, contented body of men they were thought to be; they had not been won over to loyalty by confidence. On the contrary, in his smugness, the employer had misunderstood their servile silence for loyalty.*

The graphic arts is not the largest industry, and yet it is near the top. It is certainly large enough, in volume, employment, as well as wage rates, and importance of product to warrant it in pioneering the work of improved industrial relations.

Besides, it has for many years been organized better than most industries; and through these organizations it has been able to accumulate a tremendous amount of valuable data on the mechanics of the industry, the mercantile and trading aspects of business, and the sociological elements, as portrayed by deals with Labor. Then, too, its many years of education in cost-finding

* EDITOR'S NOTE: It is possible that the author may be mistaken in his analysis of this situation. The employes may have been forced to strike through fear of being labeled as scabs, or by pressure from strikers, even though conditions in the plant were satisfactory.

and factory management have taught it the relationship of cause and effect in these matters affected by rising and falling output and by changes in labor rates.

For these reasons, and for one other, I feel sure that the graphic arts is abundantly capable of being the pathfinder out of the morass through which Capital and Labor have been traveling these many years. The other reason is that the men making up the personnel of the industry are at once both an intellectual and a human bunch of fellows. The nature of the business is constant education, of a kind that makes for breadth of vision and depth of understanding of their fellow man.

★ ★

Australia Offers a Fertile Field for American Equipment

Some months ago, the *Chicago Tribune* gave instructions to its foreign correspondents to check possibilities of new business for the American manufacturers in various countries. The reporter in Sydney, Australia, paints a glowing picture of the trade probabilities for makers of American printing machinery, paper, and inks.

He credits demand for American products to specimens of printing from this country which reach the island continent. It is interesting to note, in this connection, that more than 200 copies of *THE INLAND PRINTER* go to leading Australian plants.

Australia is now doing a large amount of color printing, both letterpress and offset. While offset color printing has been produced successfully in the dominion for several years, as evidenced by some of the Christmas annuals sent to *THE INLAND PRINTER* for review, considerable letterpress color printing was imported from the United States. However, a high duty has been placed on such work, greatly reducing this market.

Most colored printing inks are imported by Australian printers, opening up a broad market for American inkmakers. The paper field is also wide open, although much of the boxed stationery and printing paper is now imported from England.

While at one time a gravure plant was imported into Australia, it did not achieve successful use, possibly because of lack of trained workmen. However, the *Tribune's* representative reports that circulation competition among newspapers on the island is growing keener, and he forecasts wide application of gravure in the near future.

At the same time, the canning industry is picking up amazingly, and a market for machines to make cardboard and tin boxes, also to imprint them, is being created. The world depression was felt much later in Australia than in this country, and is already rapidly on the wane.

Hal Marchbanks Created and Inspired Good Work, Noted Advertiser Says

THE DEATH of Hal Marchbanks was the cause of sadness of a large group in New York City who are deeply concerned with beautiful printing. It was a common love of printing that drew them first to Marchbanks, but it was Hal's own genius for friendship which made the tie a much closer one than is signified by such organizations as American Institute of Graphic Arts or the Grolier Club. These men were his friends because of his innate qualities as a man. The fact that they all shared a mutual interest merely gave those frequent opportunities of meeting so necessary in a city, with its diverse ways and distractions.

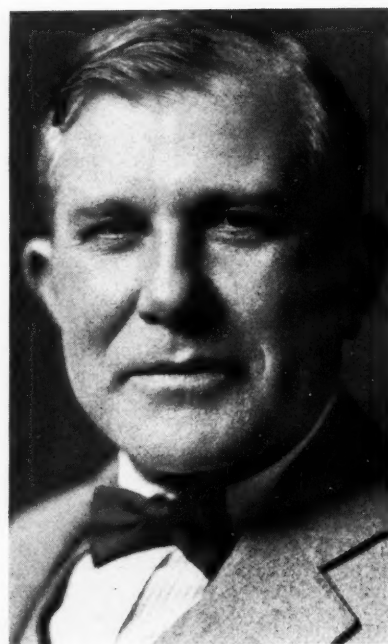
Of that group I am proud to say that I was one. My own work was made easier at the very beginning by making Marchbanks' acquaintance. It was an event to discover in New York City some thirty years ago one printer who cared about the style and distinction of printed things. Marchbanks was a pioneer, and even today, when there are so many more printers who take their work seriously, his work stands out, distinctive and satisfying.

It was through Marchbanks I met Fred-eric W. Goudy and Fred G. Cooper. They were all three working together happily in the same office, on what basis I never knew, but doing things with one another and getting a lot of fun out of it. I will never forget the atmosphere of that printshop. It gave me an enthusiasm for printing which has lasted all my life. Through these men, I met that group which afterward became the American Institute of Graphic Arts, which has been for more than twenty years the heart and soul of the endeavor to make printing a beautiful and stimulating thing.

Marchbanks was born in Ennis, Texas, and became familiar with the printing office at the early age of eight. Having been exposed to that mysterious spell which ink, type, and paper cast over some natures, he never lost his interest in printing.

After various experiences in a number of shops, he opened his own business in Lockport, New York, which he ultimately sold, and went to New York City, where he managed the job print department for the late John A. Hill, of the Hill Publishing Company, which Marchbanks subsequently bought and transformed into The Marchbanks Press, while Hill joined up with James H. McGraw to form the McGraw-Hill Company.

Marchbanks had now found his mission. With his own press in New York City, in an age when good taste in printing was just beginning to emerge, the simple, di-



HAL MARCHBANKS

rect, inevitable style of the things which he turned out shone like a "good deed in a naughty world." They attracted the attention of several publishers weary of the uninspired printing of the average hack shop, and Marchbanks was given opportunity to make books for them.

It is to his credit that he early felt the charm of that Caslon which is closest to the form its creator designed, Number 471, and to the last he clung to the ordered graciousness of the distinguished, luminous, easy-reading page. He had little sympathy with the extravagancies of the "modern" school—and time is beginning to justify him—but was always quick to appreciate any new thing, if it was intrinsically good.

During those years when my relations with him were business as well as social, and Goudy and Cooper were his associates, he brought to his work a zest and enthusiasm for the good thing that was delightful and refreshing. It was a keen pleasure to collaborate with him on a piece of fine printing which he so much enjoyed.

The Marchbanks Press made a definite contribution to good printing. Its creator has been called away untimely in the midst of his work. He is missed by the many friends he made not only by his engaging social qualities, but by his uncompromising artistic attitude toward his work. Here lies Hal Marchbanks, Printer. He loved to do a good thing well.—*Earnest Elmo Calkins.*

THE INLAND PRINTER for June, 1934

ENGLISH STUDENTS PRODUCE FINE WORK

THE SPECIMENS shown on this page are miniatures of work produced by students in the fine City of Birmingham (England) School of Printing. The originals were shown full size (as originally produced) in "The Torch," the first edition of which displays work done by students during the last six years.

The title page is shown in the adjoining column. Original, hand-lettered, was $5\frac{3}{4}$ inches across in a page size $9\frac{5}{8}$ by $14\frac{1}{4}$ inches. The Chaucer "A. B. C." item is a cover of a booklet in which the verses appear. To the right of it is the title page of a brochure reproducing an epic poem. Directly above it is an example of display advertising, in which the rules are cleverly combined to simulate the keys of a piano.

In all, during the last eight years, this English printing school has produced fifty-nine fine brochures and books, culminating in "The Torch," in which many portions are included, as well as much other matter. Four-color work, students' engravings, examples of hand- and machine composition

THE TORCH NUMBER ONE

done by students are among the specimens included.

The examples are of an unusually high quality of instruction, in that a variety of the traditional styles of composition and layout are shown, in addition to intelligent interpretation in the type and type material of the best of modern art forms.

The sumptuous "Torch" includes 222 pages, is clothbound and gold-stamped. Nothing so extensive has been attempted by the American printing schools, few of which approach the English schools in the scope of training offered.

Part-time day and evening instruction is provided for apprentices, and full-time instruction is given pre-apprentice students. Another course is designed especially for the sons of master printers and managers.

The school is unusually well equipped. The composing room has several series of type faces for hand composition, three linotypes, four monotype keyboards and two casters. Pressroom contains four platens and four cylinder presses.

Among the courses offered are composition, linotype, monotype, lithographic art, bookbinding, layout, the art of wood engraving, book decoration, costing and estimating, general theory, paper technology, letterpress printing, and special lectures.

The last semester had an enrolment of 430 in sixty-four classes a week.



A · B · C

BY GEOFFREY CHAUCER



BIRMINGHAM SCHOOL OF PRINTING
CENTRAL SCHOOL OF ARTS & CRAFTS
MARGARET STREET

1933

ODE

BY JOHN MASEFIELD

POET LAUREATE

RECITED BY LADY KEEBLE
ON THE OPENING OF THE
STRATFORD

MEMORIAL THEATRE

BY HIS ROYAL HIGHNESS
THE PRINCE OF WALES, K.G.

ON SATURDAY, APRIL XXIII

MCMXXXII

VANISHING ERA LIVES IN NOLF'S CARTOONS

THE GENTLEMAN who is pictured at the right, corn-cob pipe and all, is none other than the John T. Nolf whose cartoons in each issue of THE INLAND PRINTER recall to many old-time printers glorious memories "In the Days That Wuz." These pictures have built up a tremendous following for Nolf.

This is easily understood, for the nostalgia, which is ever a part of the life of the former "roadster" and master printers who have come up from the ranks, is faithfully mirrored. An old-time printer himself, Nolf blends the pathos of that era with soul-satisfying sympathy. In his cartoons, successful printers again see themselves as they once were, and recall the associates of those days whose characteristics and mannerisms are so faithfully reproduced each month.

John Nolf was a compositor in the old hand-set days, "the Days That Wuz." An aptitude for art was early evident and the earnings as a compositor were spent at art schools. The earnings from pen-and-ink commercial art stimulated him to greater achievement, and he became a painter. He

has produced some marvelous paintings on a variety of subjects, and his work has been exhibited in Chicago, New York City, Boston, and Philadelphia.

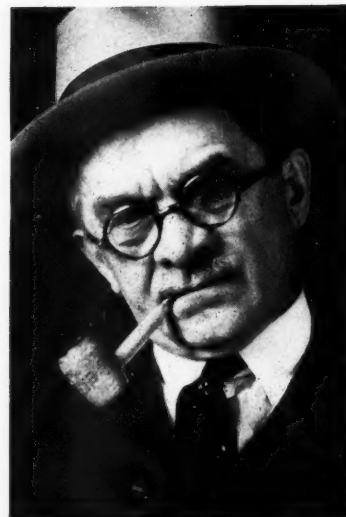
In addition to this, many young artists have learned understanding and inspiration in his studio at Grand Detour, Illinois. For several years, he has conducted weekly classes. It is regarded as a privilege by his neophytes, when their paintings receive a public showing, to write on the card, giving the title of the picture and the artist's name, "Student of John T. Nolf, Grand Detour, Illinois."

But, well known as John T. Nolf is in the field of art, to printers he is much better known as the fellow who recalls to them their youth. To printers in foreign lands he is the man who has given them deeper understanding of the basic artistry of "roadsters" of an earlier day in America, a class which combined the craftsmanship of printing with a broad knowledge of a thousand subjects. It is a vanishing race of men who "wrote their stories as they set them." They were all but immortalized by Jay E. House in a recent issue of

The Saturday Evening Post. He named many of them.

Several months ago, THE INLAND PRINTER carried a story about one "Muskogee Red," who was one of the famous "roadsters" of that almost-forgotten period. He was quite an intimate of Jay House in those days when House was not yet a famous journalist. In the article was mentioned also the fact that "Muskogee" was the one who taught the editor of THE INLAND PRINTER to set type in Kansas in 1898. The cartoon on this page is John T. Nolf's interpretation of that wonderful and glamorous period in life.

To many of the master printers of this country, that cartoon will recall their own humble beginnings in the "art preservative of arts." Many of them will treasure it, as the editor will the original as a link with a happy boyhood in Kansas.



JOHN T. NOLF

The cartoons of those days are an "open sesame" for John Nolf to many print shops wherever he goes. Recently, in visiting relatives in Pierceton, Indiana, he wandered into the office of the *Record*. Thirty-four years melted away. He was again a youth, with an itch to hold a composing stick and to feel type. The nostalgia he recalls so vividly in his drawings was almost too much to bear as he viewed the familiar scene of so many years ago.

It was but a matter of a moment to introduce himself. The editor, "Red" Smith, lost no time in drawing copies of THE INLAND PRINTER from his file and they grew reminiscent of persons and places the cartoons recalled. The office was Nolf's to do with as he pleased. Smith led him to a frame, put a composing stick in his hand, and stood back to watch. Once more Nolf was setting type. The next issue of the *Record* carried a Page 1 story about the occurrence, in which it was stated that "Mr. Nolf remembered the case in a remarkable manner, and his proof was clean."

The text Nolf set up as a compliment to his host might well be the keynote of his "In the Days That Wuz" cartoons. It is "Memory is the stuff out of which we shape the pattern of our lives."

The artist-printer and the printer-editor spent the rest of the day in the manner immemorial to "roadsters" everywhere, with many "Do you remember," and "What ever happened to . . ."

The "roadster" is little more than a forgotten memory to the printer of today, but his generation will live for the future ones in the cartoons that John T. Nolf is contributing month after month to THE INLAND PRINTER. Many printers are making up scrapbooks of the cartoons for memory's sake in the coming years.

THE INLAND PRINTER for June, 1934



Any boss printer or compositor can recall his own time as an apprentice as he gazes at this cartoon by John T. Nolf, drawn as an interpretation of "Muskogee Red" teaching the editor the case "In the Days That Wuz" thirty-six years ago in a Kansas shop

Actual Production Figures Are Best Cost Basis

LAST MONTH the measuring of time required for the operations was described and particular reference was made to the time sold to the customer, the essentials of a time ticket, and the reason for accuracy in the keeping of time records in the shop.

The present article deals with the production obtained in operations. One operation of feeding a press, for instance, on a particular run of, say, 5,000 copies, requires four hours of time. Having the total of the output and the time which is required for producing it, we can readily perceive the production an hour to be 1,250 impressions for that particular order. Such records should show kind of stock and the grade of ink used.

Keeping a record of production of all operations is important in every plant, especially until such time as fairly accurate and constant production standards may be established. Such standards are quite essential both in estimating work and in pricing it after it is completed. The printer who believes success may best be secured by the use of modern methods in his management will accumulate production records in his own plant and, from them, set up standards for use in estimating and also in pricing his product.

By way of illustration, let us say that Printer A has always taken it for granted that he gets 1,000 impressions an hour on his medium-size cylinder press—he has "tested it time and time again." So he invariably uses 1,000 impressions an hour in his estimates for that press, no matter what the character of the form, the kind of paper, or the quality of ink. One day he gets an order for a run of 50,000 impressions on a periodical, printed on a medium grade M.F. book paper with medium quality ink. Sure enough, his machine time for that press on the job shows fifty hours which certainly is 1,000 impressions an hour on the run.

A few days later, he gets another 50,000 run, which he has

Prices based on estimated figures cost printers money or lose orders they should get. Knowing production results accurately is the first essential of profitable operation and selling. Here you learn how to work up such data yourself

figured also at 1,000 impressions an hour, although the job is to be printed on a good quality of enamel stock with fine halftone ink. His pressman knows, even if he does not, that the latter sheet ought not be run as fast as the M. F. sheet. When the run is completed, sure enough, the printer finds that it took fifty-seven and a half hours, which is at the rate of only 870 impressions an hour. It is useless after the run is off to ask why the pressman did not speak about it. At the printer's selling rate for that press, \$5.50, figured at 1,000 impressions an hour, he had quoted \$275 for the presswork, which he had calculated would require fifty hours. But he had to run his machine seven and one-half hours longer than he had "guesstimated," for which he received no more money. Had he used production standards, he would have figured

870 impressions an hour in the first place and ascertained that it would require fifty-seven and a half hours, which at \$5.50 would have yielded him \$316.25, instead of the \$275 he received.

A few days after, the customer wanted a price on 50,000 impressions on a cheap news stock from a type form with a few line cuts,

and in a cheap ink. The printer, still using his "rule of thumb" 1,000 impressions an hour, figured fifty hours for the presswork and lost the job. His competitor, Printer B, who makes use of production standards, figured 1,110 impressions an hour on that kind of work. The time required was only forty-five hours, which, at the same rate an hour, \$5.50, made a price of \$247.50, or \$27.50 below Printer A's bid. Naturally, Printer A accused Printer B of cutting the price, but the customer was wondering why Printer A, who was so "reasonable" on the enamel-paper job, should be so "far off" on the newsprint job. Customers are not interested in technical details, but they do remember prices quoted.

Something was the matter with Printer A. He ought to know that a fine enamel sheet, with halftones in the form, has to run slower than an M. F. sheet, and that even an M. F. sheet usually runs somewhat slower than a newsprint sheet, yet he persists in figuring his press at 1,000 impressions an hour regardless. He likewise refuses to recognize each kind of presswork has a class of its own, with its own standard rates of production. And this refusal to face the facts, as has been seen, cost this printer his profit in one instance and lost him the job in another. What has been said in illustration of the presswork is equally true in all operations in composing room as well as in the bindery, though each operation and each kind of work presents its own peculiar phase of the standardization in the industry.

Now the question is asked, "What have these production

CYLINDER PRESSWORK (Running)

Size of Press, 22 by 32 inches—Largest sheet size

Class of Work	Time Allowances for Number of Impressions:						Average Impressions an Hour
	250	500	1,000	1,500	2,000	Each Additional 1,000	
A	.3	.5	1.0	1.5	1.9	.85	1,180
B	.35	.6	1.1	1.6	2.1	.9	1,110
C	.4	.7	1.2	1.8	2.3	1.05	950
D	.4	.75	1.4	2.1	2.7	1.15	870
E	.45	.8	1.5	2.2	2.9	1.25	800

Time allowances are expressed in hours and decimal fractions of hours. Average impressions an hour are shown in last column.—*Courtesy, Typothetae Production Records.*

Production tables similar to this one can be worked up in every plant for each size of press used in that shop. It will be noted that cost figures are not included, as time is a constant, while the other elements are variables

standards to do with a cost system?" Simply this: The cost system finds the facts regarding the cost of the operations; the ascertainment of production records determines the "size of the package" to which

the proper classifications and there is where experience and good judgment come into play to the printer's benefit.

As a means of making this matter of production records clearer to our readers,

You will find the "Typothetae Average Production Records," the Chicago "Cost and Production Records," the "Franklin Catalog," the "Hastings Catalog" are all good examples of the splendid work that has been done in the collecting of records of production and setting up fairly accurate standards. They represent thousands of jobs, hours of time, and dollars in expenditure in compilation. And the individual printer need only assure himself that his own records of production are somewhat near those shown in the books mentioned, and he may follow them with confidence.

As costs an hour vary with the various operations, so production records vary with the various classifications of the work. As it is important that the right cost be applied to an operation, so it is important that the right classification be selected before a production record is applied. For that reason, the estimator must be as familiar with production classifications and their standards as he is with cost rates. Unfortunately, this too often is not the case. The two are twins and must go hand in hand if the printer in these days of keen competition is to find his way along the profit path.

Too often, in our effort to "get up" on costs, we have failed to consider production, and thus have lost much of the advantages of the cost system. Now that the production standards, built up by the efforts of our industry's best statisticians, are obtainable, printers who are "getting their cost systems started" will find such standards to be of infinite value, and their use increasingly more profitable.

(Next Month: Set-up Costs and Selling Prices.)

MACHINE COMPOSITION (Slug Casting)

Point Size of Type	Time Allowances for Thousand Ems:							Average Ems an Hour
	1,000	2,000	3,000	4,000	5,000	10,000	Each Additional 1,000	
5½	.5	.7	.9	1.2	1.4	2.5	.22	4,542
6	.5	.7	1.0	1.2	1.4	2.6	.23	4,300
7	.5	.8	1.1	1.3	1.6	2.9	.26	3,815
8	.5	.9	1.2	1.5	1.8	3.2	.29	3,391
9	.6	.9	1.3	1.6	2.0	3.6	.33	3,028
10	.6	1.0	1.4	1.8	2.2	4.0	.37	2,725
11	.7	1.1	1.5	1.9	2.3	4.2	.39	2,544
12	.7	1.2	1.6	2.1	2.5	4.6	.42	2,362
14	.8	1.3	1.8	2.3	2.8	5.3	.49	2,059

The time allowances are expressed in hours and decimal fractions of hours. Time as shown includes one complete setting of the machine. For each complete change, add .2 hour. For each change of line width, add only .05 hour. The average ems set an hour are shown in the last column. The table covers ordinary straight reading matter in English, set in one size and one face of type and one measure of width on single slugs only.—*Courtesy of Typothetae Production Records.*

Tables like this one can be worked up on each machine in the composing room. Then averages, as standard for the shop, can be prepared, or "slow" machines be readjusted

the costs are to be applied. Sugar may be five cents a pound, but no grocer is going to sell eleven pounds for the same price as ten, nor can he hope to sell eight pounds for what he gets for ten pounds. However, apparently some printers, who do not know the sizes of their "packages," are trying some such magic as this on their customers.

The gathering of production records is no simple matter—by far not as simple as gathering time records. While every printer ought to do as much of it in his own plant as possible, he ought not undertake it unless he is fixed financially to stand the costs of the necessary clerk or clerks and work involved, and unless he is patient enough to see these costs accumulate over a period of months, and even years, before he begins to see the results of it.

Furthermore, production records, differing from time records, are fairly constant the country over. The average rates of production of a slugcasting machine, a medium-size cylinder, or a folding machine, size for size and kind for kind, are practically the same in California as in New York, in Texas as in Ontario. Then, any table of average production that has been built up either locally or regionally or nationally is a safe guide for a printer to follow both in estimating and pricing. But of course, care must be exercised in selecting

several tables, worked up from the "Typothetae Average Production Records," are included in this article. The one on presswork, which appears at the bottom of the preceding page, shows how various kinds of stock are divided into different classes. It also indicates press time on various quantities, in addition to averages.

The table on slug-cast machine composition should also prove of especial interest to a large number of printers. And it seems apparent, from letters to THE INLAND PRINTER, that how to figure time and cost of setting various sizes of type has long been a problem to many printers. It requires just the same number of motions to set a thousand ems of one size as another, and the general belief has been that variation in size will not slow down the operator of these machines.

The bindery (cutting) table is another one that is quite frequently miscalculated in many plants. These tables help the reader to understand that little leaks can turn into big losses in the course of a year.

BINDERY WORK (Cutting)

Group D: 20 by 26 to 23 by 33 inches. 250 sheets to average lift, Light-weight cover paper. Or 100 sheets to the average lift, Heavy-weight cover paper or blotting. Time records are in hours and decimal fractions of hours.—*Courtesy, Typothetae Production Records.*

Number of Pieces to Each Sheet	Number of Lifts					Each Additional Lift
	1	2	3	4	5	
2	.20	.3	.35	.4	.5	.07
3 or 4	.25	.3	.5	.6	.7	.12
5 to 8	.30	.4	.6	.8	1.0	.17
9 to 16	.40	.6	.9	1.2	1.5	.27
17 to 24	.45	.8	1.1	1.5	1.8	.35
25 to 32	.55	1.0	1.4	1.9	2.3	.45
33 to 40	.65	1.2	1.7	2.3	2.8	.55
41 to 48	.75	1.4	2.0	3.7	3.3	.65

When it comes to cutting, many printers "guesstimate" the time. Too often a pressman operates the cutter, while his time is charged at a rate far less than actual cost to the shop

CULTIVATE GOOD TASTE IN COLOR SELECTION THIS WAY

By FABER BIRREN

IN THE previous two articles (April and May) two simple rules were suggested for creating an agreeable and harmonious balance when color was added as an element in typography.

First, a gray rule having a "fifty" quality was presented. All the colors that were fixed at this middle tone were sure of positive balance between the one extreme of white stock and the other of black type.

choice. Hence a brief review of some of the inherent personalities of hues.

Red is at once the warmest and most intense of colors. As vermilion, it is also the brightest hue with a normal "fifty" quality. It is scientifically as well as traditionally the most powerful, astonishing, and aggressive color in printing, and despite the fact that it is the hue most commonly employed as a second color it retains its freshness.

Orange is warm, bright. It looks the intensity of red, but is more rich than yellow. To use it as a "fifty" color, black has to be added. *The swatch which is presented this month is a "fifty" orange—mellow, friendly, and quite uncommon in its tone.*

Yellow is the brightest of hues. When used as a "fifty" color, and lowered in value by the addition of black, it then becomes olive-green in its character. It loses its brilliance, of course, and also its apparent hue by swinging from warmth to coolness. A perfect middle-level olive-green has considerable charm, but is limited in its emotional expression slightly.

Green is a cool hue. In some forms (turquoise, peacock, and so on) it reaches middle-value at full intensity. With red, it is the only other color that can have absolute and perfect purity at the "fifty" level without having to be toned with white or black. If red is the best color

in printing, the turquoise or peacock green is the second best. Use the gray rule from the April issue and pick out a "fifty" green the next time you want a bright, attractive hue for some particular work.

Blue is the coldest of colors. Mixed with white to reach a "fifty" level, it is soft and

Good common sense is the best principle to follow in harmonizing color used with typography

unquestionably one of the most appealing of hues alike to men and women. An ultramarine or a cobalt, when brightened with white, is very original in character and seldom seen. Such a hue was presented as a swatch last month (May).

Violet is the deepest of colors. Raised to middle-value with white, it immediately becomes lavender and feminine in tone. It is the ideal hue for many jobs of printing. A good specimen of it will be shown with a subsequent article.

Here are other characteristics. Yellow-green borders between warmth and coolness, as does red-violet, or magenta. Both of these colors have much brilliance, but yet lack definite personality with reference to the emotional quality of warm or cool feeling. Yellow-green, lowered to "fifty," becomes somewhat muddy and undesirable. Red-violet raised to "fifty" becomes orchid—another feminine hue, and mighty attractive in certain classes of work.

No user of color, regardless of how unskilled, can fail to recognize that a lot of personality exists in the spectrum. As a matter of fact, almost every piece of printed matter will find a hue choicely suited to it.

To pick a good combination think of the job you are doing and whether or not it requires a particular individuality to complement its message. Use good common sense and the right hue will automatically reveal itself to you.

UTSTÄLLNING AV
MODERN TYSK
BOKKONST
I AKADEMIE FÖR DE
FRIKONSTERNA
FREDSGATAN 12



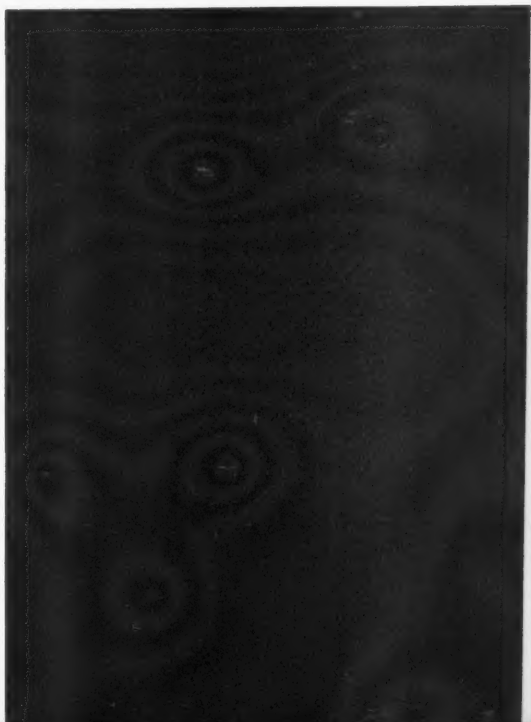
FÖRANSTALTAD AV
BÖRSENVEREIN
DER DEUTSCHEN
BUCHHÄNDLERI LEIPZIG
16. JAN. - 15. FEB. DAGLIGEN KL. 10-5
INTRÄDESAVGIFT 50 ÖRE

Second, because a "fifty" color had relatively half the "weight" of black, a most practical suggestion was made that it be increased in area, or bulk. By so doing, the eye would sense a proper balance. And the color would have sufficient mass to hold its own with the type, and because of its pleasing middle value, it would represent a neat intermediate step between type and stock.

These two primary rules should be remembered. If they are, the printer or printing designer will have little trouble in the utilizing of color effectively.

Thus, if any color can be fixed to balance perfectly in typography, the printer has but to cultivate a bit of taste in color

The swatch this month is a "fifty" orange, carefully toned to strike a middle-level between black and white. This color has lots of personality. Combine it with black type on white paper and be assured that it will balance perfectly when used in proportion



The OPEN FORUM

★ This department is devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is shut out excepting personalities and sophistries. Obviously, the editor does not shoulder the responsibility for any views that are advanced by contributors



Urges Study of Customers' Needs

To the Editor:—I'm like most other printers, trying to figure out how to get away from the constant cry of "a better price." I never was much of a hand to sell at the lowest price, but have had to take it and like it the last few years.

Now, however, there seems to be a definite demand for better printing and for selling ideas. I'm trying my best to capitalize on this, and although my place is small I am really making progress.

I've compiled a carefully selected mailing list, and I'm mailing to this list twice a month. I'm placing you on my list and would appreciate your comments. It might interest you to know that I won first place in the January *Printed Salesmanship* letter contest and this gave me added confidence.

One thing I am doing that any printer or printing salesman can do—I am getting all the specimens and suggestions I can from the different paper houses and type-founders. These I am classifying. In some cases, I am making up scrapbooks which I can show. I find this helps me to visualize ideas to my customers.

Of course, only a few printers will ever be competent to plan campaigns, but most of them can get more for their printing if they will study the needs of their customers.—M. M. JACKSON, of *Jackson's, Kansas City, Missouri*.

...

Criticism Brings His Thanks

In these times of stress, one appreciates a kind word of encouragement. And this applies to you as it does to the rest of us. I notice how "thin" all the publications received from the U. S. A. are, which suggests you all are passing through a most trying time. But I must admit, though your publication is "thin," the reading matter has in no way suffered.

The magazine appeals to me today as it did many years ago. Typographically, it is excellent. It is always modern, instructive, never in a rut. And many a successful typo, I am sure, is very much indebted to it for its inspiration.

Your contests are indeed most helpful. I shall never forget the egg-advertisement contest. Anyone carefully dissecting the exhibits could not fail to learn from them. The same applies to the letterhead contest. And was I fascinated by the beautiful settings of *THE INLAND PRINTER* covers!

The card contest was also of a very high standard. Every man in the trade ought to raise a loud-voiced chorus: "Thank you, Mr. Frazier."

Now, last year you received a copy of the "Pica" Christmas greeting. You were kind enough to discuss it in your *Review of Specimens*. I prepared the copy of this and submitted it to the club in proof form, which they accepted with instructions to print the necessary copies.

In your review of the piece, you pointed out an error. It was that the type matter is a little too low. Now, that was a constructive criticism. You were right. And I did not notice the fault until I had read your review. I am indebted to you for pointing it out. I did intend to write you then and thank you, but . . . !

"Share Your Knowledge" is very popular here. Our association is flourishing, doing fine work for the industry, and is blessed with an enthusiastic president and executive staff.

We are to have a printers' exhibition in Sydney Town Hall this year. Ben Fryer (recently resident in the United States) is doing splendid propaganda work for us. We could not have obtained the services of a more suitable man for the job than he. So popular, too. We are all glad he has come back to us. It will not be long, I hope, before he will find a niche equal to his ability.—CHARLES MUDGE, *Epworth Press, Sydney, Australia*.

EDITOR'S NOTE: We appreciate your kind comments on our *Review of Specimens*, since they prove it is doing exactly what we want it to, help printers to better their work. Others, in this country and abroad, have told us the same.

Your views on our contests, too, coincide with those held by thousands of printers in this country and overseas. The primary purpose of the contests is to be helpful.

We agree that, like all other publications, *THE INLAND PRINTER* is thin compared to a few years ago. But it is due to a lesser number of advertising pages. The editorial pages have been reduced but little in number, while being improved considerably in quality. This improvement is not a striving for a goal, but a constant effort to make each number of more use and value to printers than the preceding one. Your letter says we are doing so.

Sahlin Appreciates Contests

To the Editor:—Here's my contribution toward your letterhead contest, which I have spent many happy hours in creating. I always look forward with great interest for your contests, as I find they are educational, and give one a chance to see what it is really possible to do with type as well as with ornaments.

And the typographer or compositor that doesn't subscribe for your magazine certainly misses the greatest knowledge-getter in the world. I give credit to the great publication, *THE INLAND PRINTER*, for the experience I have gained for twenty years in reading and studying it, and here's hoping that *THE INLAND PRINTER* will continue these contests. I believe people are getting more and more interested, and better work is being done, by seeing what really can be done with a piece of copy, and how it is being handled in different countries of the world.

Wishing you continued success, I am—EMIL GEORG SAHLIN, *Buffalo, New York*.

...

Currier Corrects Biographer

To the Editor:—Have greatly enjoyed Mr. Beilenson's biography of Frederic W. Goudy, which has been running in *THE INLAND PRINTER*.

Because this is a historical record, may I rise in mild defense of my own reputation, re the paragraph which says that "Goudy and Everett Currier 'started a shop' together on Twenty-eighth Street, Currier being the man to get the business and Goudy the producer only no business was ever obtained."

The very good reason that "no business was ever obtained" was because neither Fred nor myself, after getting ourselves transported from Boston and paying one month's rent, had a nickel left upon which to run the business. We kept it going for about two weeks, I believe—long enough for me to set up and print two announcements of *The Currier Press*, setting forth the great opportunity we were offering to users of printing in New York.

But we couldn't wait for the deluge of orders that might have poured in, so Fred and I decided to call it a day. I got a job as salesman for *The Gilliss Press*, and Fred went right on turning out the beautiful alphabets that have brought him such well-deserved fame.—EVERETT R. CURRIER.

THE INLAND PRINTER for June, 1934

Review of SPECIMENS

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

By J. L. FRAZIER

THE PORTE PRESS, of Salt Lake City.—While we have no sample of the Colorbrick paint, illustrated in eight printings on the mailing folder of the Bennett Glass and Paint Company, you have apparently done a good job mixing the colors in your shop. Presswork also is excellent otherwise.

B. B. UDELL AND SONS, of Wilmette, Illinois.—While your blotter "Good Printing, Quick Service, Lowest Prices" is striking and distinctive, it is too much to expect a completely satisfactory result when extra-condensed block letter and extended Copperplate Gothic are combined. The effect would be much better and no less striking if types of uniform shape were used.

KURT H. VOLK, INCORPORATED, of New York City.—With a hand-colored illustration appearing on front, your seventh anniversary announcement is among the most charming pieces of the kind we have seen. Layout is thoroughly modern, yet, with chaste art and on beautiful hand-made paper, and set in small sizes of light type (Egyptian style), the folder is dignified enough to satisfy the most ardent conventionalist. We regret it cannot be reproduced to good advantage for various reasons.

NEW YORK SCHOOL OF PRINTING, New York City.—The April issue of *Central Review* is commendable despite the fact that the lettered masthead does not harmonize with the Goudy Bold used for heads of articles. On the whole, arrangement, that is makeup, is very good. There is, however, too much space between words in some of the heads, as, for example, the one on Page 2, and there is not sufficient space above and below, especially above, the heading over the Melcher article. As school publications go, however, this one is a highly commendable paper.

RUTTLE, SHAW & WETHERILL, INCORPORATED, of Philadelphia.—Though your letterhead, printed in light, soft terra cotta and brown on cream stock, might be considered as using up too much space, the arrangement is characterful and eye-arresting. Lines of the smaller groups could be spaced out somewhat and the reverse initial "T" (the only thing in the lighter hue) be somewhat smaller, but when a fellow turns out work as good as this we say "amen." Aside from



Striking art, layout, and colors, the convincing copy, make the blotters of Spottiswoode, Ballantyne and Company, London, stand out above the crowd

the spacing, there is no fault with workmanship or design. The booklet "Why Are Cuts Blocked That Way" is similarly excellent, also striking in effect.

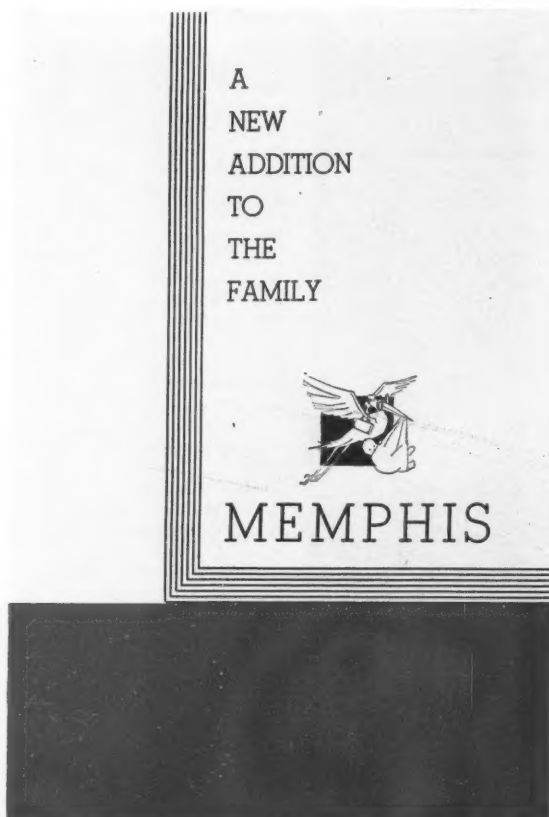
FRANK A. BARBER, of Asheville, North Carolina.—We admire and have enjoyed the Silver Anniversary number of your house-organ *Tips*. With a very striking design printed in blue on silver stock, with an embossed pattern of modernistic character, the cover is interesting and also attractive. Silver stock is also used for the pages of text, which are nicely handled, if not as outstanding as the cover. With our mutual friend, Horace Hacker, we believe the advertising association should tender you an award of honor for the achievement of publishing a house-organ regularly over a period of twenty-five years, and doing it well.

WILLIAM C. FARR, of Bayonne, New Jersey.—We know of no one who puts more into small commercial work, where runs are short, than you. A part of your talent is the knack of achieving impressive effects with just type, rules, and stock ornaments. Another is supplementing this by excellent taste and judgment in the selection of colors and stocks, and a keen appreciation of the part paper may play. You haven't gone modernistic at any time; in fact, your work looks about as it has during all the years we have watched it, and you haven't gone broke. Maybe, the geometrics and pyrotechnics which some have said must be embraced if one were not to fall by the wayside are not so essential after all.

JOHNSTON PRINTING AND ADVERTISING COMPANY, of Dallas, Texas.—It is obvious that there is no depression at your place, at least to the extent of affecting your work adversely through cutting corners or despondency. It still bears the old-time quality touch, that spark in the layout, too, which has for years acted as a magnet to draw the better class of work to you. Your mailing folder, featuring a magazine advertisement of Carnation Milk with illustrations in full color, is fine. Indeed, it is one of the most outstanding pieces of printers' advertising we have seen recently. It has the spark we mention in its physical aspect, also in the note it sounds. Presswork is of an exceptionally high grade.



Magazine cover by one of Teacher Robinson's boys, the 8½ by 11 inch original being in light blue, dark blue, and silver on blue antique paper. The word in stick, "graduation," only was in light blue



Here the duo-color effect is achieved by an incomplete fold over of two-sided paper. A folder by O. K. Typesetting Company, Chicago

H. W. ARMSTRONG, Intelligencer Printing Company, Lancaster, Pennsylvania.—You are doing interesting, excellent work. The Hazleton Broadcasting Service letterhead is no more than characteristic of the originality and effectiveness of all you do; indeed, despite qualities of arrangement which give it distinction, it is not quite up to your average. It lacks form and balance, and in the use of "balance" we do not mean symmetry, because we do like off-center balance. There is a lack of definite form and a suggestion of lack of unity. In fact, we believe we would like the design better if the name line were lowered about three picas and the address lines set immediately beneath. Furthermore, we see no valuable significance in the triangle in color at the end of the rule, in color, under the name line.

HORWOOD PRINTING COMPANY, of Cleveland.—The Rose letterhead has distinction, due to the characterful, if not artistic, type used for the name. It will get attention because of that and the paneled layout, but there are flaws. We consider the leaf ornament in the middle of the address line unsatisfactory. It draws too much attention to itself and, what is more, it breaks up the square form of the group. There is a hole at this spot, despite what anyone may think to the contrary. You placed yourselves at a handicap through use of the delicate gray-tone rule, which does not print at all satisfactorily on the bond paper. If a single-line rule—say, one-point—were used, a better job of presswork could be done, but, of course, such a rule would not tone in with the shaded type used for the name nearly so well as the gray-tone rule does.

S. C. TOOF AND COMPANY, Memphis.—The sheer novelty of your "personalized" sales folder "Sales Go Up for Mr. . . ." is bound to assure its being kept. So other readers can visualize it, let us say that it is printed in red and blue on white bristol, featuring the N.R.A. blue eagle. It consists of two pieces, glued together for a space in the middle, with the folds an inch apart. When the piece is opened, it becomes a stand-up proposition, with a red temperature column running up and down in a thermometer printed on the card and labeled with various percentages of sales—25 per cent, 50-, 75-, and 100 per cent of quota. The red part travels in a slot, die-cut in the tipped-in card, in a realistic way. The words "For Mr." on the front are printed from a zinc made from hand-printed copy. The same person filled in the name in a matching blue ink.

ORTLIEB PRESS, of Baton Rouge, Louisiana.—Your removal notice is a genuine novelty. While the typography is not a thing of beauty and a joy forever—being set in block type, both condensed and extended—the idea itself is a peach. First, there is the jacket, the front of which is used for addressing. Attached by ribbon to the third page, with a flap from the back to hold them in, are three separate leaves. A cartoon of Ortlieb, with one

foot on the running board of his air-flow coupe, appears on the first of these, the words "We are going to move" appearing below it. The next leaf shows the car in motion—very fast motion in view of the streaks across the picture—with Ortlieb at the wheel inside. Here the title is "We are moving." On the third leaf, Ortlieb is shown standing with hands outstretched, with the words "We will be glad to see you" printed above, and "At Home" below. We think he should have smiled a bit here, but presume no one will question the warmth of the welcome.

WALGREN PRINTING AND STATIONERY COMPANY, Chicago.—"In Step with the Times" is a striking folder, interesting, too. We like the decorative features, the colors (green and black) on mottled light green stock, and the layout particularly. In fact, it is one of the best printers' mailing pieces we have seen in a long time, despite the fact we consider the title on Page 1 would be better if larger, and in upper and lower case of a characterful style having a lot of swing. Our only other criticism applies to the signature on the spread. It is set in Ultra Bodoni, whereas, aside from the lettered title, the monotone Egyptian letter is used practically altogether. The contrast between the two styles, in our opinion, is too pronounced and, in consequence, the excellence of the layout and colors is somewhat tempered. If these signature lines were in the Egyptian letter, and the title a bit more outstanding and less conventional, the piece would ring the bell with a vengeance. However, it makes a pretty good noise as it is. Never any dullness about your work.

MERCHANTS PRINTING COMPANY, Kitchener, Canada.—Aside from the fact that lines of text on the front page are too closely spaced, and there is proportionately rather too much white space all around it, the combination letterpress-and-offset folder is



Condensed block is not objectionable when it "fits," as here. Note the effective vision arrow extending below cut

remarkably fine. Correction of the first fault would automatically correct the second. The inner spread, on the left-hand page of which a striking illustration of a girl, painted by Joiner, is printed from process color plates, is the best part of the piece. The picture is tipped onto the rough surface of the 9 by 12-inch French folder. As a contrast, and also for comparison of the two methods, a four-color illustration, "Canoe Trip of Viscount Monck," done in quadri-color offset, appears at the bottom of Page 3, directly onto the rough stock of the folder. These illustrations are remarkably well printed and demonstrate your ability in either process. While the effect is not bad as on the front, the type matter on Page 3 would be improved if one-point leads, maybe two-point leads, were added.

TENAFLY HIGH SCHOOL PRESS, Tenafly, New Jersey.—Linoleum cover designs of *The Voice* are commendable as student work, although, with more time and care, most of the students could have done better. Some of the 6-B students did better than those of 8-B, the design with birds in brown against yellow being particularly good. It would be wise, we think, to avoid the difficult human figure as far as possible. What they do will be more encouraging. While not fine, the inside pages are satisfactory as student work. Heads are small in relation to text, and good spacing would be easier if the body type were a size smaller, perhaps; certainly not so extended. The column is too narrow for type of the size and width used. Leaflets and programs are also

weakened by the fact that heads are too small in relation to body. This seems a characteristic weakness. Work appears dull when heads do not stand out. If necessary to use Cheltenham Bold for "An Old Indian Prayer," a smaller size should have been used, with more white space around the whole and between the lines, to cover up somewhat the commonplace and inartistic characteristics of the type.

THE RECORDER PRINTING AND PUBLISHING COMPANY, of San Francisco.—One doesn't see brochures of the quality of "Dredges by Yuba" every day. While excellent throughout, the cover, with the title in bold Egyptian, is particularly outstanding. The word "Dredges" appears at the top, with "by Yuba" at the bottom, and a striking illustration of a dredge bucket between. It is so placed as to constitute effective ornament as well as illustration. The picture of the bucket is in halftone from a crayon drawing. To permit printing this on the extremely rough cover paper, it was necessary to use a solid plate to first smash the stock to provide a smooth surface. This contributes a blind-stamped feature, often very effective, as here. Since this tint block is of the contour of the bucket, but somewhat larger, a suggestion of embossing is given, though in reality the reverse is the case. With type and the bucket halftone in dark brown, and the tint block in a delicate olive, coloration is a part of the cover's exceptional merit. Colors, as will be realized, harmonize beautifully with the gray-brown stock. Presswork is of the best on your items.

SUN PRINTING CORPORATION, of Pittsfield, Massachusetts.—It gives us much pleasure to be able to say your calendar is attractive. Through the use of Garamond type, the cheap appearance of most calendars (due to the conventional big, black, block figures) is entirely avoided. Figures being large, one can see the date at any reasonable distance, even though light face. Leaves are topped by large line illustrations, each printed in varied seasonal hues (the rest, except for cut-off rules and one line of type at bottom, being black). Aside from technique, there is interest in the pictures because they are seasonable. The one for January shows a deer walking through deep snow in a forest; for June there are butterflies on flowers; and for November there is a hunting scene. This calendar stands out because of typographical and printing excellence, but more so because it is different—decidedly so. For that reason, especially, it will get a place on the wall where many would fail. We do not believe, however, you consider typography in the leaflet accompanying the calendar good. With text in the bold sans- and heads in chaste, light-toned cursive, type harmony is lacking.

M. C. MODI AND COMPANY, of Bombay, India.—We conscientiously compliment you on



Consider Ink

EVEN we printers must have our little joke, occasionally. If someone in the shop or office says, "This is a two-color job," someone else is almost sure to come back with, "Tell the pressman to get out the red and black."

A large percentage of literature is printed in red and black. Too large, we think. We must admit that red and black make a strong and harmonious combination. But they are also an overworked and trite combination. Why not red and dark blue for a change? Or dark green and orange?

The truth is that most men do not think much about ink when planning a printing job. Yet the ink makers and the printers have spent a lot of time and money in providing a range of colors that makes the rainbow take a back seat.

Not only are inks made in every imaginable color but there are many kinds of ink. Perhaps you did not

Original, refreshing treatment of house-organ page, characteristic of all in April issue of "Clement Comments" of J. W. Clement Company, Buffalo. Deep blue and orange were used

TYPOGRAPHICAL SPECIMENS

BEING
SELECTIONS
FROM THE TWO
COMPETITIONS
HELD DURING
1931-32
FOR
STUDENT
COMPOSITORS
AT THE LONDON
SCHOOL OF
PRINTING
S.E.1

INVITATION
CARDS
TITLE PAGES

THE
COMPOSITIONS
WERE ARRANGED BY
REPRESENTATIVES
OF THE LONDON
TYPOGRAPHICAL
SOCIETY

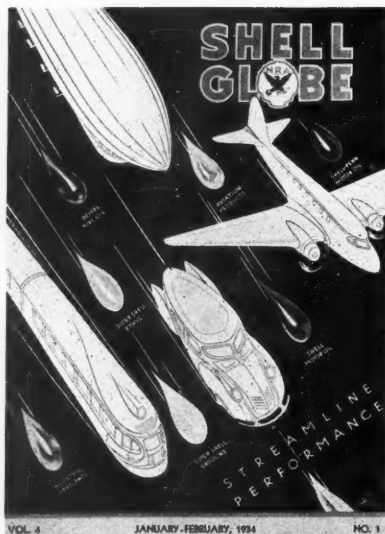


Striking treatment of an old but ever true maxim; the "front" of an impressive advertising folder issued by the Farwest Lithograph & Printing Company, Seattle

Sectional title page from the invariably interesting Yearbook of the London School of Printing. Mild modernistic pages contribute a bit of variety, seasoning, to this predominantly conventional printing annual

the booklet, "Laxmi Tiles." The cover is striking. First, there is a keystone-shaped panel bled at top and bottom. This is printed in black with title (in highlighted Goudy Handtooled) in reverse color on the black plate, printed in green, also embossed. Seeming to be back of this black panel is one in green, spreading out from both sides, and back of this is a third one, similarly shaped, in black, the whole giving the suggestion of a sunburst effect. Printing in green and black on olive stock creates a pleasing, striking effect, although a little spot of green near the bottom of the upper, or front, panel would help to break the monotony of so much black. Text pages are well handled and, along with presswork, highly creditable to the printers, Jiwani Brothers, and that applies particularly to the tile illustrations in color. Adverse criticism can apply only to the typography of the title page. In view of the rules, the arrangement is disordered and, to a degree, lacking in unity and contour. The decorative features command more attention than the type, which should not be the case. In view of the weight at the left, the design is a bit off balance, though not seriously so.

CLIFFORD B. MARKER, Edison Junior High School, of Berkeley, California—The four brochures, "Ishi," "The Congo," "President Harding's Last Utterances," Dickens' "A Christmas Carol," are executed in the finest manner. Indeed, they match the best work of some of England's finest printing schools, even where adult training is given, and between which there has

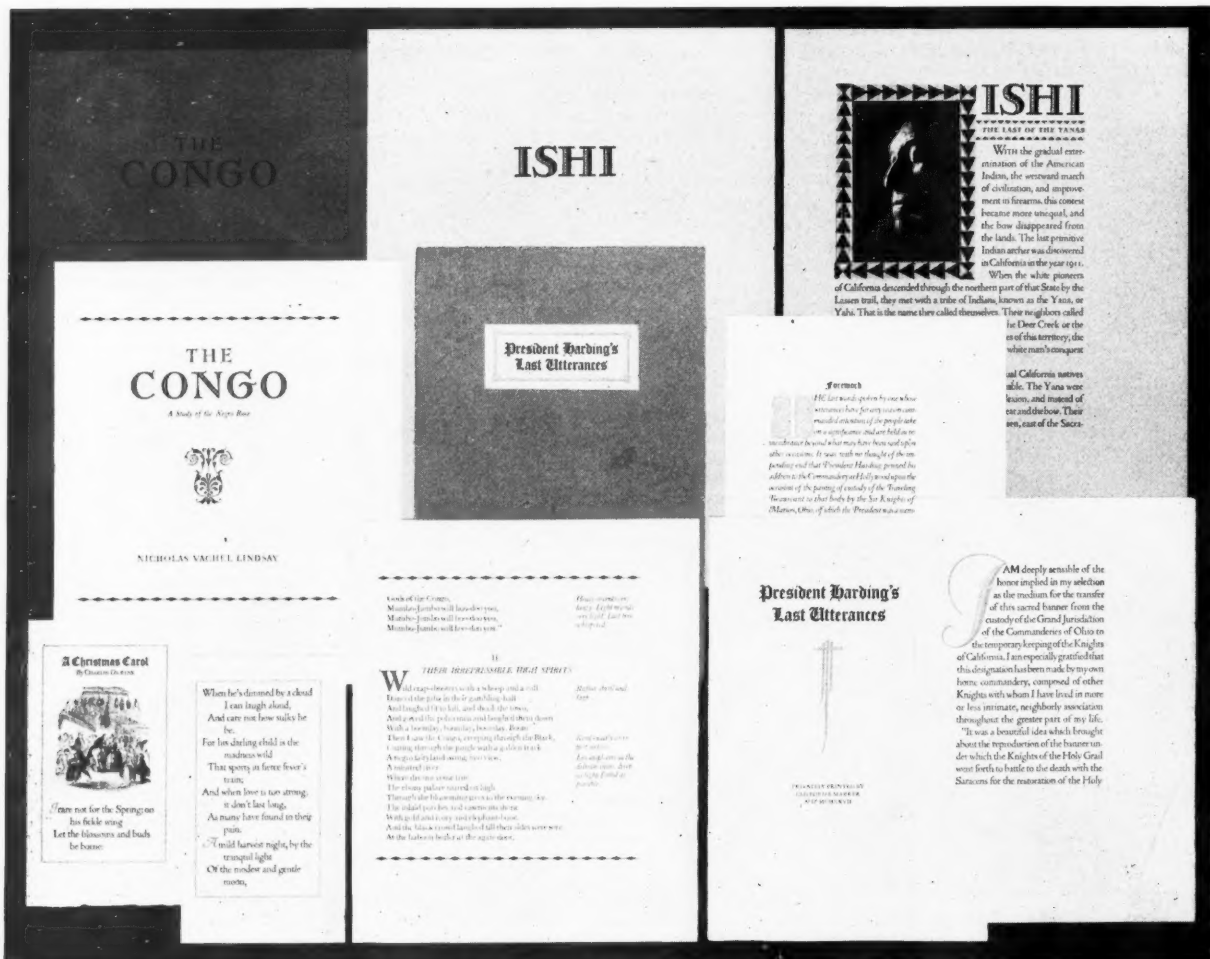


Planes, trains, and so on, on original page appear white with detail in blue line against black

been lively competition in such things for years. Text of three is in Cloister and of the other in Baskerville. Considering format and paper used, there could be no better choice, and Baskerville

is the book face of the hour. This equipment contrasts strikingly with that of so many school shops, where Century, Schoolbook, and other of the commonplace types rule. Most interesting, however, is the excellence of spacing, margins, and other features essential to a distinguished result. Despite colophon credits, it is difficult to believe the type was set by students. The hand of the master—the instructor, you—must have constantly guided those of the students. We regret a detailed description, such as would enable all readers to visualize these outstanding books, is impossible. Suffice to say that typographic excellence is shown to best advantage by the right finish and color of paper stocks, and first-class presswork. We congratulate you.

THE REIN COMPANY, of Houston, Texas.—"Cimarroncita," a prospectus for a girls' ranch camp, is exquisitely done, decidedly characterful, and manifestly representative of a high-grade institution. The unusual cover is featured by a picture showing a sombrero, reverse color, in a big black circle. Chin straps extend out of the circle, around the bottom of which the name of the camp appears in a thick, rounded, sans-serif letter, which also contributes to the atmosphere of the page. The whole distinctive effect is finished off by paper of metallic (brass) finish. Inside, nearly all illustrations are bled. For this treatment of the cuts, the typography is most suitable. Bodoni (regular), widely line-spaced in the modern manner, is used for body, with heads in heavy sans-serif. The ordinary typographer



Covers and other pages from group of privately printed booklets sent in by Clifford B. Marker, of Berkeley, California, and reviewed on this page



would make a mess of combining these essentially inharmonious type faces, whereas the result you achieve is sparkling and colorful. The secret, perhaps, is in the fact that the heads are small, although spacing, margins, and other factors, skilfully studied out, play a part. The press-work, a most important factor with so many of the halftones, matches typography and styling. Texas may seem far from advertising centers, which are presumed to be a stimulus to printers, but this work would not have been done better anywhere than your own work.

GLENN J. CHURCH, Grand Island, Nebraska, —We can compliment you on the three mailing pieces you created and executed for The Augustine Company, your employers. These are excellent in layout, typography, colors, craftsmanship —and also are unusually striking. Most uncommon of the three is the blotter "Something a Bit Out of the Ordinary." Bands about two picas wide are printed in red, and bled at the sides. Between these bands black is printed solid. And over this, the type appears in white; it is printing, not the result of a reverse etching. Now the real stunt. Between the two lines of the heading, a rectangular illustration is printed from a reverse plate in black. This depicts an eagle just alighting, the lines of the illustration showing in the dull black of the first black plate, seemingly lighter than the gloss black in which this reverse-color illustration is printed. The effect is both striking as well as interest-arousing. The only thing we do not like about either of the other two items is the repeat printing of the line "Cold Type" in black and then red, off register

Versatility as well as general excellence characterize the covers of this great Montreal vocational school's magazine. They not only constitute a fitting foretaste of worth-while content, but indicate a school doing things in a big way

a bit to suggest shading. When this stunt is practiced, the second color, indicating the shading, should be relatively quite light. The red is too strong. You are one of the country's top-notch typographers. We wonder, do Grand Island business men realize and appreciate that they have advantages enjoyed in few places outside metropolitan centers?

ECOLE TECHNIQUE DE MONTREAL, of Montreal, Canada.—Pardon the delay in mentioning your genuinely fine magazine *Technique*. The generous supply of issues sent were taken home to be read, and were there when specimens for the April issue were reviewed. You made no mistake in deciding to change the cover with each issue, though if they were less worthy we would say get a good one and stick to it. Some of them are gems, specifically April, September, and December, 1933, and January, 1934. There isn't a bad one in the lot, unless it is the one for last May, which is quite broken up, so, a bit disconcerting. The October cover is but a little short of the excellence of the four we admire most, while those for January and June, 1933, are pleasing conventional-typographic designs, lacking only in distinction and punch. Lines are a wee bit crowded on the latter, especially the second group, between the words of which there are wide variations. There is a bit too little space

in the first and too much in the second. We believe you will agree rules and ornaments are not helpful to the designs for February, 1933 and 1934; in fact, if the date were not so forcefully framed, the latter would come close to matching the merit of the leaders. Colors in every instance are excellent. With such fine covers, you might give thought to modernizing the text typography. Heads, we think, should be larger and more colorful, which means bolder. Bookman is humdrum. If possible, the type style should match that of the covers. If articles are put in type without knowing in what issue they are to appear, there would be resetting, but even that would be justified. Setting the heads might be deferred until it is known in what issue the articles will appear. It is interesting to note that there are articles in both French and English in all issues, though the same article does not appear in both in the same issue. While our main concern in reading was in the articles about printing, some relating to other matters—television, for instance—proved extremely interesting. *Technique* supplements the instruction in classrooms in a big way and gives printer-students helpful knowledge of other things.

TOPEKA TYPESHOP, of Topeka, Kansas.—Despite what you say, we don't believe that you thought we would write any but nice words about your letterheads. A fellow able to do such interesting work knows it, so stop kidding. Most unusual of the three is the one with the inch band at left and top, made up in interesting pattern with rules of several weights. This is not only effective as design but is a demonstration

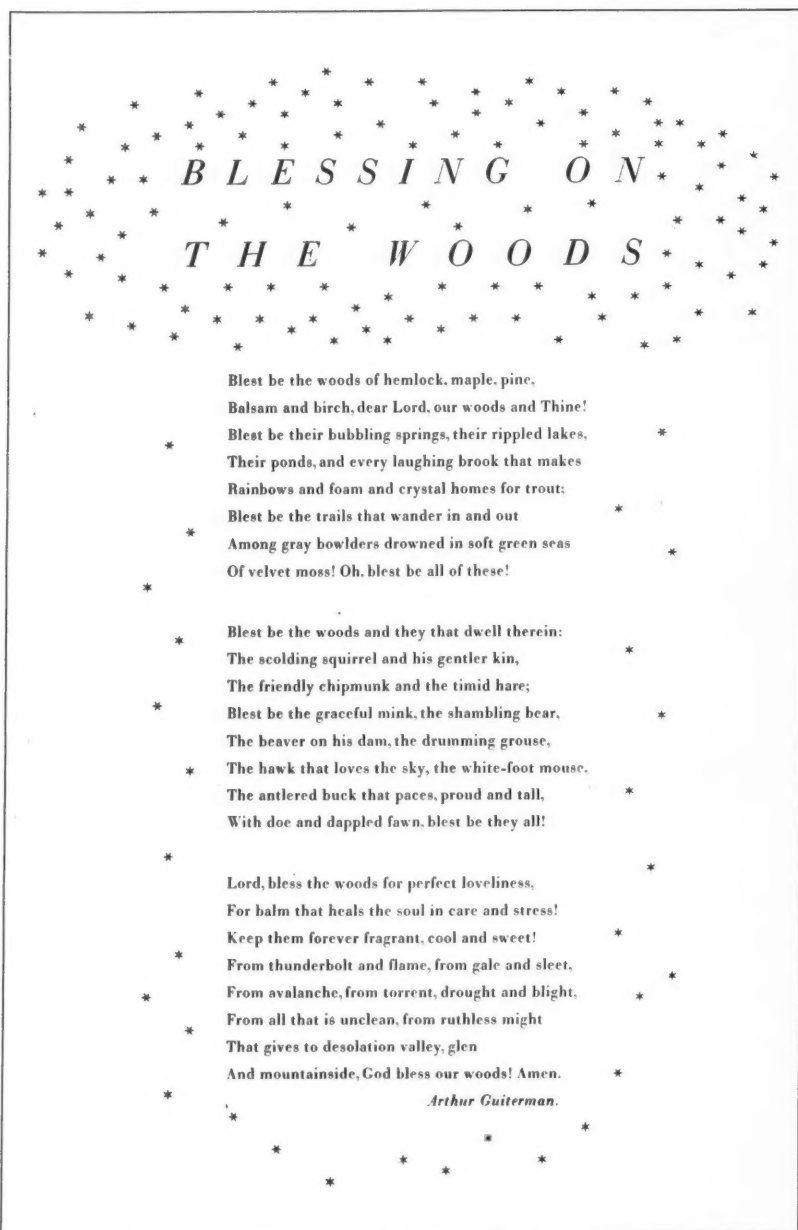
of your own ability in that particular kind of work. To avoid the top of the sheet appearing jammed when filled in, you should start short letters lower. Printed in pleasing colors, our only criticism of the design applies to the type used for the proprietor's name, an old stiff "gothic,"

be satisfactory if not stimulating. However, the line in italic is too nearly the length of the name and, as a result, contour of the entire group is somewhat awkward. In a rather weak orange, the line recedes, due to a relative weakness of tone. Where a line of type is printed in a weaker

the best work in this line done anywhere, the most unusual item you sent is the 11 by 15-inch brochure "Christmas Suggestions For." The cover design, sensibly modern in arrangement, as well as style of lettering, is printed in exceptionally good colors on light green, laid, quality cover paper. These were addressed on the brochure cover, as well as envelope, space being left open following the word "for" for imprinting the name in a type harmonizing with the title. It is something which it seems can be sold in any place of any size—a coöperative, direct-mail item or a very clever idea of the local branch of the Mutual Life Insurance Company. There are eight "inside" pages, the first of which takes the form of a greeting. Each of the others is devoted to some local concern, no two in one line being represented. Here the individual bids for business are made, illustrated with halftones of harmonious size and, to a large extent, style. Under the heads, "And Now, Take the Magic Carpet" and "The Supreme Gift," the insurance company makes its bid. There is no evidence, remember, that the insurance company donated the six other pages, but some company could do so for particular friends or good customers in other lines whose offerings would add interest and increase the odds of the insurance ad being read. The only thing we do not like about this big piece is the initial on the greeting page. It is not only ill-shaped, but too black for the type. Typography and presswork are highly creditable. The same applies to the Christmas edition of the *Plaza Stylist*, although the type in which the title on the cover is set is not at all pleasing, a cubist face now as out of date as Copperplate Gothic.

M. S. & D. A. BYCK COMPANY, of Savannah, Georgia.—Compared with similar publications by and large, The Central of Georgia Railway magazine is quite satisfactory. Improvement, as in the case of practically all publications published by railroads which we have seen, is possible. We do not admire the lettering of the name on the cover, but grant it is striking and characterful. There is not sufficient subordination on this page, the lettering, train illustration in line, and halftone being of too nearly equal prominence. Aside from the angle of proper emphasis, there is the more important matter of proportion to consider. Some re-arrangement of name and the line illustration should be worked out, with the two units combined, and the line cut smaller than it is. More space could be given over to the halftone illustration, changed with each issue, which might dominate. This would be especially desirable, because the proportions of this cut do not coincide with those of the page. It should be considerably deeper and possibly not so wide. The lettering of the name and the type of the page are inharmonious. Headings over the articles inside are for the most part too small. They are also too crowded, so more space should be placed around them—even the smaller one—also between text matter and ads below, as witness Page 9. Evidence of crowding is apparent all through, and it should be avoided. At present, the vogue is for considerable daylight; happily, we think, since it intensifies display and gives typography a pleasant look. Ads are set in mixtures of type, sometimes of contrasting shape. The size of most of these, the amount of copy, and its character, are such that they should be set in a single series, even the several which appear on an individual page.

MELBOURNE TECHNICAL COLLEGE, of Melbourne, Australia.—It has been interesting to watch the gradual modernization of the work of your printing students. Not being the first to discard the old and take on the new, you have escaped to a large extent those typographical



Sympathetic typographical treatment of poem, here reduced three times plus, by Amos Betbke, well-known New York typographer. The text is one point letterspaced, the object, as stated by Betbke, being to suggest the lightness of touch and the depth of sentiment in Guiterman's verse

not in the class of the modern sans-serif used for the rest, and the name line, which is in a modern cursive face, Ludlow Mayfair. To avoid an effect of congestion where the main line follows on from the large green square, the entire main type mass might be moved a bit to the right, possibly to a point where typing below could line up with it on the left. As a novelty, the all-sans-serif design is all right. You will not want to use it long, however, for it borders on the freakish. The third, a typical Caslon job, must

color than others in a design, it should be proportionately thicker, so that the tone of the complete printing, in two colors, will be uniform and seem an even distance from the eye. Retiring colors, when used with advancing colors, must be bolstered up; in the case of type, by use of bolder faces.

GRIMES-JOYCE PRINTING COMPANY, of Kansas City, Missouri.—While the six four-color process illustrations of famous paintings and "Night in Kansas City," also in colors, match

abortions, miscalled modern typography, which were nightmares to many of us here five or six years ago. Where fault is to be found with the annual, "Our Work," it applies in the main to out-of-date types. Happily, fewer are evident than in former books, but, for the sake of example, consider the cover. The press illustration is excellent and, while it harmonizes with the Schoeffer (bold, rugged, roman) except as to shape (the type being condensed), it would work as well with one of the modern sans-serifs, the use of which would suggest newness. To the same end, we advise something stronger for the solid panel around the illustration than the white ink, which the stock turns a delicate green. Such coloring would be more suitable for the rather heavy cut. Eschew the old faces as far as possible. Happily, you have Garamond and some Goudy Old Style, also Goudy Bold. Aside from the Bold, these are excellent, so use them more. In its place, too, Cooper Black is hard to beat, but there isn't a place for it every day. While old-fashioned in layout (formal and centered), the title page is pleasing, and, yet, would be improved by spreading the lines a bit. Good type is made to show to best advantage on the exceptionally interesting "Foreword" page. Here you have achieved the stimulating effect off-center arrangements induce without sacrifice of design or use of freakish stunts. Frankly, that idea just about sums up the objectives of the good typographer. Some day, however, you will wish you had not handled the "appreciation" pages as you did. The vertical rules command all the attention. More space could be added between lines, especially of display, in many cases. Remember that point and what we have said about type—also that the fancy Parsons is suitable only for display lines, not body—and we feel confident we will like next year's book even more. You have made definite progress typographically, and presswork, as usual, is excellent.

EDWARD M. MURL, of Milwaukee.—Our first impression of your specimens was that they are fussy, due in some cases to over-emphasis of ornament, especially where the position of the decorative features and their handling create a broken, scattered effect. In such cases, there is plain a lack of unity and an appearance of complexity. By complexity we do not mean tangled or involved, but too many parts, so, too many sources of eye appeal. This is especially true of the Rector & Grand announcement. Because the borders are not continuous and complete, and because of contrast of the rule and "bullet" ornaments, the form seems fairly flying apart. Simplicity is a cardinal principle of typography. It does not contemplate crudity but unity, especially arrangement into just as few parts as possible. Though the Mattonook folder title is nice, it is inconsistent, in that the two lines of the signature should be set flush rather than centered on each other. The reason for this is that the side band in red and the title "Announcement," at top and left, and close to the band, suggest a side arrangement which should be followed all through. Why you did not extend the top rules on Page 3 closer to the red "M" in the center we cannot understand. This wide break causes the page to appear to be lacking in unity. Again, the signature lines are crowded, unfortunate, indeed, with ample space to open them up. Monsen & Burns letterhead is satisfactory in arrangement; in fact, rather effective, although set too low on the sheet. It would be improved if the rules in red under the name were lighter or else printed in a weaker color. The red, being dark, is quite strong in value. Too, it leans to purple, whereas the best red for use with black inclines to orange. Bluish reds dull accompanying black printing, whereas red-orange

The Printing House of
100 Sycamore St



ROBERT WILLIAMS
Telephone 6541

Evansville, Indiana

N. W. LUMBER

LUMBER, SHINGLES
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E.W. CALVIN inc

Designers and Builders of Exhibits

815 LARRABEE STREET • CHICAGO

Letterheads which depart from conventionality yet remain decent. The N. W. Lumber Company's is from a brochure of Smith Paper Mills, of Canada; Ben Wiley, Springfield, Illinois, did the one for Hobbs; Calvin's is by the Neely Printing Company, Chicago; and Mr. Hamilton's is from the Year Book of the Birmingham (England) School of Printing, reviewed on another page of this issue

You can "make up" your attendance six days before or six days after our meeting at the following clubs:
 JERSEY CITY, Thursday, 12:15 - Masonic Club; NEWARK, Thursday, 12:15 - Elks' Building; New York, Wednesday,
 12:30 - Hotel McAlpin; PLAINFIELD, Monday, 6:30 P. M. - Hotel Plainfield

"Bayonne Kiwanis News"

MEETS TUESDAY AT 12:30
 INDUSTRIAL "Y," BAYONNE, N. J.

Timely Tips

Antiques

Farr's Timely Tips

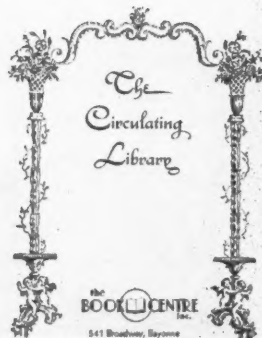


Jane Durpel
 Interior Decoration
 1 Main Street, Clifton, N. J.



WILLIAM C. FARR
 Printer and Stationer
 Broadway at 51st St., Bayonne

WILLIAM C. FARR
 Printer and Stationer
 Broadway at 51st St., Bayonne



the BOOK CENTRE
 541 Broadway, Bayonne



CARSTENS FROZEN SPECIALTIES

Banana Royal.....	.45
Third Degree.....	.45
Pocan Sundae.....	.45
Pineapple Sweetheart.....	.30
Chop-Suey Sundae.....	.30
Forbidden Fruit Sundae.....	.30
Surprise Sundae.....	.30
Fruit Salad Sundae.....	.30
Blue Fudge Sundae.....	.30
Ice Cream Split.....	.30
French Fudge.....	.30
Chocolate Sprinkle.....	.30
White Sundae.....	.30
Marshmallow Sundae.....	.15
Chocolate Dip.....	.30
Monkey Dee Sundae.....	.30
Hot Ice Cream.....	.15
Vanilla Sundae.....	.15

Silver Anniversary

of the
 BAYONNE LIEDERKRANZ

Industrial Y. M. C. A.
 Thursday, February 15, 1934

1909-1934



F. W. O. Schroeter

Florist
 695 Avenue F, near 51st St.
 Bayonne, New Jersey

has a double advantage. It looks better itself and, by reflection, tones up the black. The Hampshire letterhead is crude. Even though it is printed in a relatively weaker color, the type is too big for such use.

THE FRED M. RANDALL COMPANY, Detroit, —The Dowmetal catalog cover, with its design stamped in black and silver on deep, wine-colored, leaf-embossed stock, is striking. It is attractive, too, by reason of the paper and colors of the lettering. We believe, however, a different arrangement of units would avoid the suggestion of congestion in upper left-hand section of the page, but are not sure. It was no easy problem. We are sure that the diamond-shaped trade-mark is too far below the lettering. There is too much of even spacing on the title page, one unit following another at precise intervals. The result is a static effect, and also monotony, where pleasing variety should be the objective. With hyphens between the words of each line, we do not consider the handling of the subtitle satisfactory at all. There ensues a lack of unity, despite the fact that the lines are squared. The effect, in short, is of two groups, not squared, rather than one, squared up. Surely you will agree the delicate script of the head "Foreword" is not suitable. It is considerably weaker than the body matter, whereas the heads customarily and properly should be stronger. Where subheads in text run more than one line, the lines are spaced too closely, and we believe you will also agree the headline rule under the running head does not fit with the Bodoni text at all. Being a contrasty face, Bodoni requires a double rule for harmony, one line thick, matching the heavy elements of the letter, and the other thin, matching the light elements. Single rules, or parallel rules of even weight, are correspondingly proper for use with type faces between the strokes of which there is little contrast. Old styles like Caslon and antiques, as well as sans-serifs, should be used with even-weight rules. These in thickness should match the strokes of the types. The press-work is all right.

EAST LONDON PRINTING COMPANY, London, England.—Most of your business cards, the size of which is larger than is customary here, are effectively arranged in sane modern style. On the one for Fabrique de Montres Victoire, the parallel rules are too wide, therefore too strong in relation to the type. On this particular card, too, lines are very crowded in the lower, left-hand corner. When there is not as much space, or more, between lines as between words, unity is lost; the effect is both esthetically displeasing and confusing. Another point is the use of Copperplate Gothic for managing director's name; still another, the large amount of open space between the first and second parts of the line. If the green, second color were not quite so strong and each section of the panel were deeper, to obviate the crowded appearance, the Bloom and Sons card would be unusually good. Here, again, the space between "London" and "E. C. 3" is unsatisfactory, and, despite the fact that the line limits coincide, the group is not "squared." We believe you will agree the rules in green between the two lines in question should be eliminated, also those underneath the top line. With so many rules, the effect is complex. The narrow band, bled around the card, and the paneling of the central group, provide sufficient color. The foregoing represent the most serious faults with your work. In some cases, too, the effect would be better with colors changed, the letterhead of A. Goldstein, for example. It would be much more satisfactory if some weaker color than the red, or a lighter red, had been used with the black. In fact, if this were reprinted in black and a delicate green, it would be infinitely better.

A number of examples of short-run work in the traditional manner by William C. Farr, printer at Bayonne, New Jersey. Specimens show careful handling of items which usually are done hurriedly

The PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies, however, cannot be made by mail

Tells Importance of Proof Press

Please furnish me with some arguments for replacing the old proof presses in our job shop with new ones. Our proofs are pretty bad, and we readers get blamed for passing errors which we would catch on better proofs.—*Florida*.

Poor proving is expensive. In THE INLAND PRINTER of December, 1932, Robert S. Pearre, of the Maqua Company, in Schenectady, New York, discussing the extravagance of machinery which has become obsolete, gave considerable space to comment on the costliness of poor or worn out proof presses. As a record of actual experience, this should have much value for all printers interested in clean proofs.

Pearre told of a plant with nine proof presses, which were of ancient vintage, with brayers and ink slabs always coated with dust and dried ink. Proofs were either too faint to be read with assurance, or else punched clean through the paper. What of that? Well, nothing from the proprietor's point of view except that extra readings were necessary, and high charges were incurred for press corrections. Palpable errors might be discovered, but bad types could not be caught in the faint or dirty proofs from these presses.

...

Checking Up on Names

I have to read a music page, and I have much trouble with names. Can you tell me how to handle this?—*Nebraska*.

Grove's "Dictionary of Music and Musicians" is the old standby. Catalogs of the music publishers also will be useful.

...

Corrections Can Prove Costly

In spite of the fact that I have been "called" for it a number of times, I expect to go right on being fussy about punctuation. I work on a small daily, and I see no reason why we should not be careful about commas. Some of the boys call me a "comma-sprinkler." I want to do what is right, and it seems to me the right thing is to make our punctuation the best possible. Why do the folks about the shop object to taking a little pains in order to get good results? It is too much for me. However, being sure my position is correct, I do not intend to yield, and perhaps they will come to see it my way. At any rate, I shall have the satisfaction of trying to do my work right.—*Oregon*.

"Comma-sprinklers" are a rather expensive form of equipment for any newspaper

plant, large or small. Such a plant cannot afford to be finicky about commas. Every time you mark a comma in or out, you order the resetting of a new line. Not only is this an expenditure of time and energy on a matter which to most newspaper publishers appears comparatively unimportant, it also involves risk of new error, possibly of one much more serious than the lack of a comma where one is needed or the presence of one where it could well be spared.

There is always the chance of a compositor, concentrating on the ordered type change, hitting the wrong key somewhere along the line; and, further, there is the added chance that in putting in the new line and taking out the old one a bad slip may be made. It is good to stand for the right to mark commas in or out where a change in sense is involved; but merely to be "fussy" over the niceties of punctuation is a foolish policy.

* A COPY SUGGESTION *

Direct Mail Pre-approach

IT IS mighty pleasant to enter a prospect's office, introduce yourself, and hear him say: "Oh, yes, I've heard of your product."

He probably does not recall how or when he first became familiar with your line, but it is all right, because he also forgets the reserve that a strange name calls up in the average person.

The pre-approach of direct-mail matter quickly familiarizes prospects with your name and the nature of your business; it destroys that strange feeling the unknown always engenders; and it makes it possible for you or your salesmen to talk business at once—without any weary prologue of who-we-are and why-we-are.

THE LUND PRESS is expert at printing up direct-mail matter with typographical vigor and color snap. If you are introducing something new—or have something old that has never been introduced properly—we know the correct etiquette for presenting your product to your prospects, through the mails.

★

Reduced sales cost by use of direct mail is theme of this idea from The Lund Press, Minneapolis

"Won't" Without Apostrophe Is Wrong

I have decided to leave both posess out of "won't"—seems no sense indicating the missing "o" and not the "l," unless to differentiate it from the homonym, as Spanish does by an otherwise useless accent.—*Oregon*.

Differentiation from the homonym, the noun "wont," is abundant justification for use of the apostrophe before the "t." If you wish to indicate the dropping of the "l," or rather double "l," before the "n," there is still the bothersome switch from the "i" of "will" to the "o" of "won't." It seems to me "won't," with the single apostrophe, is a neat solution, doing all that needs to be done and passing up the point that verges sharply on quibble.

...

Proofreader Must Know Dictionaries

I have been advised to get acquainted with the British style of spelling. Do you think it worth while? I fear it would only confuse and weaken me.—*Missouri*.

To qualify as an A-1 proofreader, it is necessary to be able to work in different styles. Albert H. Highton, in his excellent book, "Practical Proofreading," says that he once read proof in a large office in New York where Worcester's old dictionary was the style-setter for the shop in its own work, the Standard was used for a weekly, the Century for a magazine, and Webster's for most of the books—while there was always the possibility of Stormonth or the Imperial being ordered for a book. This, in addition to frequent settling of special style requirements on jobs, for which style-cards had to be prepared. It is true that there is comfort in use of one style only, but, as the proofreader advances, he is increasingly likely to need at least a working acquaintance with the different styles.

...

Proofreader Is Wrong This Time

I had "100th" on a proof, saw that it was so written in the copy, but changed it to "100dth"—and was called down. Can't see that I was wrong. Don't we write "2d," "3d"?—*Texas*.

The customary way is to use, after the numeral, the last letter (or two-letter sound unit) in the adjective. We write "2d" and "3d," "4th," "7th," "10th," "100th," and "1,000th." The reason why the "d" is not included is that it is really carried by the digits. "Th" is the final sound.

Here Is Puzzle for the Proofroom

Which is right—"Nazism," "Nazi-ism," or "Naziism"?—*Michigan*.

That's a tough one! I think I have seen "Nazi-ism" more than either of the others, but I haven't seen enough of any of them to provide base for any positive ruling. Personally, right now, with usage not yet settled, I would prefer "Naziism," with "Nazi-ism" as second choice, and the spelling "Nazism" a poor third.

Let's take some words just as they happen to come to the mind. You would say "Grundism," not "Grundism," if, perchance, you were a citizen of one of the States labeled as "backward" by the Pennsylvania manufacturer and statesman whose name provides the example. If you thought of something as being like Rudy Vallee, you would call it "Rudyistic," not "Rudistic." Perhaps in these words the "y" is different enough from the "i" in "Nazi" to make a better go of it.

We have these familiar words to bring into bearing on this problem: "Americanism," "Platonism." But nobody wants to say "Nazinism." I could imagine myself saying "That's a Floridaism," but of course it would be a made word. From "true" we get "truism," but the "e" is silent, which may make a difference, in relation to the sounded "i" in "Nazi." In "Buddhism" we drop an "a," which ranks somewhere in between the two just considered; it is pronounced separately, as a syllable, but it has not the force of that Nazi "i."

It would be interesting to watch for the word in print, and get enough examples to give a line on the form toward which usage is tending. Meanwhile, my vote would be cast, unhesitatingly, for "Naziism."

...

Upholds Dropping of Action Verbs

I don't know that I see anything repulsive or vague in such a headline as "Rule Bank Accounts Tax Exempt Disputed." That's the direction in which the whole language is going; it is exactly in tune with the genius of our language. It's okay for a second deck.—*Ohio*.

Sure! I suppose it means "Rule (That) Bank Accounts (Are) Tax Exempt (Is) Disputed." But it does take a little figuring! That English is alive and growing has for years been one of my favorite *Proofroom* contentions, you know!

...

Always Beware of Heterophemy!

On a job that went through our shop today I had the expression, in copy, "lying in weight." I changed this to "lying in wait." We are not allowed much freedom in getting over toward editorial changes, but I thought this did not call for bothering the head man for an okay. However, I was bawled out properly. Did I deserve that?—*Vermont*.

No; the change was so plainly needed, so safe against possibility of making a

right thing wrong, that any reader would be completely justified in making it—unless under most positive orders to follow copy even when in unmistakable error. The writer had been the victim of a trick of the mind against which we should all be constantly on guard: heterophemy, "The unconscious saying or writing of words other than those intended." Examples: "rein," "rain," "reign"; "symbol," "cymbal."

...

Decries Carelessness With Dates

Newspaper linotypers have a way of being careless with dates behind 1800. A Rome dispatch said "On September 10, 1856, Pope Sixtus V was witnessing the raising of the obelisk," and so on, and related the incident of Brescia. That could have been just a transposition of 1586, but what reader worthy of the name should not know that there was no Sixtus in the nineteenth century, nor since 1600?

Sometimes they don't believe that anything ever happened before 1900. One article about English politics mentioned "the revolution of 1932" instead of 1832, as it must have been written. That was the last great revolution until Lloyd George's of 1910.—*Hawaii*.

In neither instance would I be ready, without supporting evidence, to attribute the errors to the linotyper. Writers and copyreaders are far from infallible. Any operator, proofreader, or copyreader who has acquired the habit of checking up on dates is far on the road toward perfection.



Hell-Box Harry Says—

By Harold M. Bone

Anybody who thinks managing a printing business is a *lark*—is *cuckoo*.

To lick your competitor, a *good punch* is just as necessary in the *bindery* as in the *prize ring*.

They say that prices on printing-press elevators are *going up*.

Apprenticeship in a printing *plant* has helped many a devil to blossom into the *flower* of manhood.

You cannot make up a good-looking *form* with *figures* that are in poor *shape*.

Many a printer who delivers jobs *on time* is asked to accept payment *the same way* by ungrateful customers.

A certain printer serving a *fish dealer* always ships his forms *COD*.

Irresponsible buyers of *short-run* work often give the boss a *long chase* for his money on their orders.

Many a *diamond* in the rough starts his printing career around a *stone*.

*When Compo Bill's girl kissed him
And in his ear she gushed,
The poor guy was so flustered
He dropped his Y's and blushed.*

Agreement in Number Once More

I maintain this sentence is correct: "A total of nineteen items were reported." I do not know the grammar of it, but I certainly do think when you speak of nineteen items you simply have got to use the verb in the plural. Please comment. It will be appreciated.—*Montana*.

Here is another one of those situations where grammar and fairly common usage fail to agree. Of course, the idea in the subject is that of a plural. It is quite true that nineteen individual things are thought of as having been reported. But the grammatical subject of the verb is "total," and it is quite correct to say "a total was reported," not that it "were reported."

There is no escape from this. It is not at all a matter of personal judgment or opinion; it is a simple matter of fact. Much vexation would be avoided, and much better results attained in printshop debates, if this sharp difference between grammatical precision and colloquial usage could always be borne in mind.

...

Cannot Divide Words to Please All

I think you mistook my distinction between dividing words for the man in the street and for the scholar. I think there should be only the one form. The first man doesn't care how a word is divided. Therefore, why divide for him? He will take what comes, anyway, and is not incommoded by any system. It's all the same to him.

There is inconvenience to the scholar in poor divisions, which disturb his thought. The other man has no particular thought to be disturbed. Even America cannot get away from classes: those who want and go after education; those who want it, but take it only as offered; those who don't care anyway, and ask only not to be bothered with such things.

Now consider these: "eve-ning," "even-tide"; "mor-ning," "En-glish," "Eng-lish." I noticed the arrival of "eve-ning" in the American papers some years ago, and at first liked it, until I thought, "What the dickens are we to do with 'morning,' in which Webster is no help?" Similarly, "En-glish" has much to say for itself, but it is ugly and also questionable pronunciation.

The rules as given in the January issue, by Teall, Senior, do not seem so very far away from Sisam's.—*Benjamin N. Fryer, Woollabra, New South Wales, Australia*.

The common American pronunciation of the word "evening" is in two syllables; perhaps Fryer makes three of it, "ev-en-ing." That would be, I suppose, the etymological way. Webster's gives "morn-ing." But you cannot, of course, say "even" in one sound-group or syllable.

"English" is (so to speak) funny, because in reality we pronounce it as if there were two "g"s, one for each syllable. To make "En" the first syllable is to ignore this fact entirely, as it gives no suggestion of the "g" whatever. If we divide after the "g," however, the "lish," while giving no indication of the "g," still leaves us free to enjoy the hangover as we actually pronounce the word, vocally, or imagine it in the reading mind.

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Neither Fryer nor myself would wish to enter into any controversy over these matters, but we both are deeply interested in them. Therefore I shall simply say I do not find myself able to keep step with my Australian friend at all in the matter of class distinction between the man in the street and the scholar, in dividing words in print. If there is a burden on either, it should rest on the scholar, with his superior knowledge of such things.

Possession of learning carries an obligation with it. The uneducated person, even if not keen to learn, should have consideration from persons of learning. Division does, I believe, perhaps unperceived by himself, affect him. He's a good lad, anyway, and should not be dismissed as of no account. Right division is right. Let's strive for perfection in it.

• • •

That Elusive "Whom" Revives

Which is correct, "I didn't know who else to see," or "I didn't know whom else to see"? I never can get this right.—*Alabama*.

"Whom" is correct. It is the object of "to see." In a letter to Speaker Rainey, and in a moment of relaxation, President Roosevelt said, "I don't care who you tell this to." But even this precedent will not let "who" in where "whom" is the grammatical requirement. To be sure, there is much laxity in distinguishing between the nominative and accusative of the pronoun, and it is not a capital offense to err in the selection. But the query is as to the grammatical rightness and wrongness of the two forms, and it is the simple fact that in the sentence given "whom" is right and "who" is not.

• • •

Passing the Buck to Composer

I am a young reporter. I have noticed your articles on division of words—very interesting, but—I seldom divide words in my copy carefully, and have been "called" for it. My defense is that it is ten to one the words will break differently in type. So I just leave it up to the compositor and the proofreader. Don't you think this is reasonable?—*Minnesota*.

No, sir, I do not. Of course, it is convenient to have an alibi always ready. But, leaving aside the question of whether this happy-go-lucky, hit-or-miss style is fair to the man who sets the type and the man who reads the proof, I would say it never pays to do such slapdash work.

It is always worth while to make every job of work right. The writer who is so free and easy in part of his work where it may or may not be "bad business" is all too apt to be the same way in matters where attention to detail is important. He is cultivating lazy habits. He is robbing himself of the satisfaction that comes from a neat and complete job. He loses out.

Sound Advice to Copyholder Can Help Older Men in Shop Quite as Much

By EDWARD N. TEALL

FROM A YOUNG MAN, just starting in as a copyholder, comes a letter asking for advice and help. The youngster is a high-school graduate. He had had a year or so of experience at clerking in business offices when the depression left him high and dry. After months of dreary and discouraging hunt for work, opportunity came to him from a quarter in which he certainly had little or no expectations.

Work in the proofroom would quite possibly have been literally the last thing he would have thought of. In other times he would have thought himself unfitted for it. Perhaps he would even have thought it a step below the things for which he was fitted. But, when a youth is eager to work; when he is ambitious to begin his independent way in the world; when perhaps he is thinking it will soon be time to get married: then, he does not pick and choose, he jumps at the first chance for clean, honest, respectable work. He does not stop to examine his own qualities, or to question whether he can or cannot do the work, or whether it is just what he wants, or anything else; he jumps in, and trusts to luck and study to see him through. That is, evidently, the way this young man started.

This youngster is entering a new world. He knows that newspapers, magazines, and books have to be printed. He knows they all start as written matter, and are somehow turned into neat lines of type by men who know how. But the processes and the methods by which those results are attained are a mystery to him. Probably he has seen newspaper presses pouring out streams of finished, folded papers, and perhaps he has seen linotype machines at work.

He has heard of proofreaders, but he doesn't quite know what a proof is. And he is to be plunged into the world of print, and told to sink or swim. He has to learn from the start, build from the bottom up. He has to master the a-b-c's of printing. Naturally, he is a little bit nervous; personally, I wouldn't give a hang for his chances if he wasn't. He is nervous, not because he is afraid, but because he is so anxious to make good. And if the boy has the right stuff in him, that first excitement will quickly subside, when he gets on the job, into quiet resolve to make good. More than that, it is a guarantee that he is a person of active temperament, and one who will be able to gear himself up to the fast pace of work in a newspaper office.

Now, I shall write to that young man something like this:

You are going to be part of a great machine. The importance of that part will be just what you make it. Where will you fit in? You will have a fixed place along the line from producer to ultimate consumer. The writers turn in their copy; the editors put it into shape for publication; the compositors put it into type; the proofreader marks corrections to be made in the type—and you are to be the proofreader's right-hand man. You are a copyholder because you "hold" the copy, either reading it aloud while the proofreader listens and checks for errors or omissions on the proof, or yourself reading the copy silently as he reads aloud from the proof. You will have opportunity to catch errors, some minor and some of great importance; also to make errors if you are not mentally alert.

First of all, you must cultivate the virtue of accuracy. If the proofreader goes too fast for you, do not hesitate to tell him. Don't take chances. You might slide by twenty times, or a hundred, and then perhaps miss a figure in an advertisement, and so help a serious error to go through, costing the paper money and you your job. If the reader with whom you work is fit for his job, he will be reasonably patient with you. Do not be sensitive to criticism; even if his manner in making the suggestions is gruff, overlook it and take the tip.

It will be your duty to run the proofreader's errands in the shop. Render this service with good nature and determination to prove your efficiency. Don't come back from taking a query to an editor and say, "I think he wants it to go as it is." But let me urge you, while doing all reasonable drudge work in a cheerful manner, not to adopt a servile attitude. The proofreader is not your master. You and he alike are parts of the machine. The shadings of rank in the organization are to be observed, of course; but it is up to you to establish a personality for yourself, so that you shall not be bullied, treated unfairly, or imposed upon by your fellow workers.

Keep your eyes open; scout around the place when you can, and see how other parts of the machinery run. Pick up all the knowledge you can as to printshop procedure. Don't hesitate to ask questions; but ask them at the right time and in the right way, so as not to interfere with other people's work. Your first special responsibility

will be to take care of copy and proofs. You will be a sort of filing clerk, and the sureness with which you can locate papers asked for will be a measure of your usefulness in the plant. Learn the proofreader's common abbreviations of words, the slang of the desk as well as technical terms that are used in printing.

Since you are working as a copyholder, as the first step toward becoming a proofreader, when you begin to feel that you are getting hold of the technique, do not hesitate to ask your proofreader to let you try marking a proof now and then. We learn by doing, you know; and any reader should be glad to have you show enough ambition to ask for a chance to test your knowledge.

A good proofroom worker has a knowledge of facts which would be surprising to some folks who think themselves far more learned than a mere printer-person. He may not have an education, but he has much information. And remember what you read; check up on it, to see if it is correct. Learn to use the reference books; many of us do not know how to get from the common dictionary all that it has for us. Check up on your grammar. Study the style of the shop that employs you.

An old, experienced newspaper proofreader should be able to tell you quickly and surely such things as these: Who is the senior Senator from New Mexico; whether Henry van Dyke spelled his name with big or little "v"; when Corbett beat Sullivan; how high Mount Everest is; what Man o' War's record was; how many states ratified the Eighteenth Amendment; what is the address of British prime ministers; whether Shanhaikwan is north or south from Mukden; the population of St. Louis (accurately enough, at least, to check up on mention of it as the fourth, or tenth, city in size).

You, the copyholder, will first need to know such things as these: What agate type is in point size; what a turned rule is; what two lines under a word in copy or on proof mean; what "6-on-8" means; what a double is, and a widow—and a thousand things like that.

You are not going to be a copyholder forever. A copyholder who isn't fit to be something better, as he gains experience, isn't fit to be a copyholder at all. You are "on your way." What does that way lead to? At least to a position as proofreader; after that, to anything you are qualified for.

You are the one who must put together in a pattern all the things you pick up; you are the one who will use that knowledge to make yourself stronger and more useful. Don't worry about being overlooked; the boss is always on the watch for the worker who is worthy of promotion. Nobody will strew roses in your path, but if you have the stuff, you will enjoy making your fight.

Setting Type for Mortises Made Simple By Undercutting Parts of Plates

By J. RALPH REICHENBACH

ALTHOUGH making up various commercial forms may be a matter of routine in the large, well-equipped shop, the compositor in the small-town print shop, hours away from the engraver or electrotyper, is often beset with difficulties which tax his skill and also his ingenuity in overcoming them.

One such tough situation is the insertion of type in roughly mortised plates. Even the best of mortises presents difficulty in "lifting" and other troubles. We pass on to others a method which we have used quite successfully for years. The only equipment necessary is a power saw—which most shops have.

Photo A shows one of the typical forms we get. It is a zinc plate, with a mortised box for the insertion of the head.

As a general rule, the compositor would set the type in a measure slightly smaller than the mortise, then block it out with slugs, adding the required "dutchmen" to give it lifting qualities, and taking the chance of breaking out the base ends.

The better way is to undercut the plate on a power saw, making the cut just along the margins of the mortise, cutting through the entire block, but not the metal. The two end-blocks alongside the mortise drop out, and then they are cut straight on the "inside ends," to be replaced later.

Photo B shows the base of the plate after it is cut. Reglets or leads, running the width of the base, take up the space cut out by saw, and are low enough not to rise above block level. This keeps the entire plate true to its original measure.

The type is then set up as it ordinarily would be for the average mortise job, or perhaps we should say straight matter, only instead of blocking it in with "dutchmen," it is merely spaced out with the end-blocks, which have been saved, adding the required spacing to make it full measure.

Or, in cases where the mortise is small, and there is no need to avoid an "overhang" on the plate, merely leave off the

end-blocks, set the type to full width, and insert it between the two parts of the base.

Photos C and D show a similar treatment of a newspaper ad. In this ad, the job looks hard, with plenty of pegging, small spacing, and other things. Yet it be-

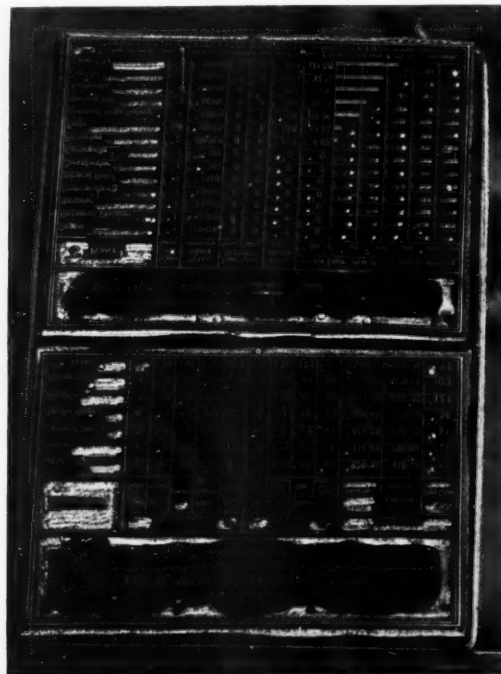


Photo A (above) shows typical rough-mortise plates received in composing rooms. Headings have been inserted in the form



Photo B (above) shows base of same cut after undercutting. Reglets or leads are inserted to take up the space cut away by saw. Pieces at sides of type are not tacked to the plate again

comes simple when one works on it. More than words could explain, the illustrations show how it is done.

Cut the base lengthwise for the three columns, set type up in even measure, space it to fit the mortises in the plate, tack the plate on the base again, and there you are! Nothing difficult about it. Just a straight composition job—and it lifts! Study the illustrations and compare them.

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In another, a more difficult job, a label job which required many changes on the press, the waiting time had to be reduced to a minimum in order to realize a profit on it.

The plate was dismounted, and the block cut along lines shown in Photo E. Then the large block, and the small piece in the lower right of the illustration, were tacked back onto the plate. The other two pieces, however, were not tacked on, but put in place loosely. When unlocked in this way, the block presented nothing but a regular form, as the type was open to pressure on both quoin-sides.

The loose pieces of the base could be removed, and the type changes made, with practically no difficulty.

Photo F pictures a border plate cut according to this system. The two ends are cut out, and remain loose. The plate, tacked to the side bases, fits over the form. The two end-blocks are put into place, and the form locks up as easily as an all-type form, without the slightest danger of buckling, workups, or any other trouble.

National advertisers, who send plates with room for the dealer-name insertions, would insure better results if they would order their plates cut in this manner, sending along the bottom strip.

This method has been used on virtually all classes of work, and is practically fool-proof. The plates stand up just as well as if they remained on their solid original blocks. There are practically no workups, and no trouble in lockup and lifting.

Take note that in most instances, parts of the base are not tacked to the plate, although supporting it. While loose in the form, these parts of the base lock tight and lift. At the same time, by being separated



Photo C shows plate with fourteen mortises, thirteen of them round. Hard to handle by ordinary methods, yet all the type locks up square and tight in this form



Same form, with plate removed to show square composition and lockup. Washup stains clearly show close fit of plate, but no plugging was necessary. Note makeup

from the plate, they permit squeeze without danger of buckling the plate.

In the March, 1934, issue of THE INLAND PRINTER, Fred H. Bartz told of another method of obtaining the ideal of square-locking composition where mortises are involved. The Bartz article contained illustrations showing how support for the plate was built in as the composition went along. The plate itself was tacked in place for foundry service after form was locked up and ready for the press.

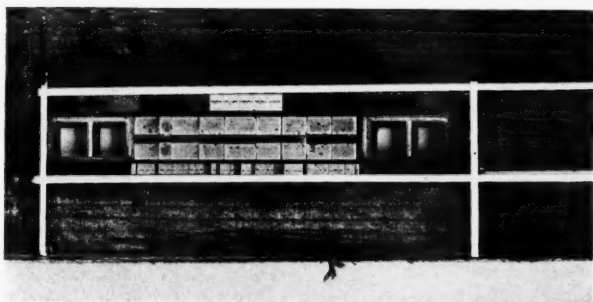
This article contemplates, for the most part, another angle, in that it deals mainly with instances where only a few lines of type are to be set into a complete plate,

which is to be printed without further attention. The accompanying illustrations reveal how it is best done, and help to clear away the doubt which has long existed against leaving part of the plate base loose. Of course, both methods have advantages.

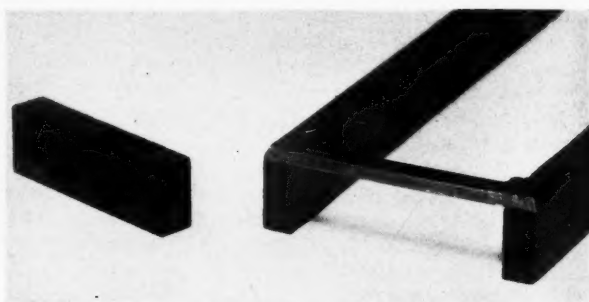
★ ★

Inland Printer Idea Pays \$600

About six months ago, an article appearing in THE INLAND PRINTER suggested an idea that brought us a nice order. Since that time, about \$500 or \$600 in business has come to us from this account, work that we probably would not have had, if THE INLAND PRINTER had not suggested the original idea.—The Capitol Engraving Company, Springfield, Illinois.



Bottom of form (E), with white lines showing how base was undercut to make simple quick changing of address lines. Plate is tacked to main block and one in lower right. Other two remain loose during run, but lock tight in the form, giving much the same effect as though tacked to the plate



Another example (F). Side blocks are tacked to plate, but end pieces are loose. Makeup is simple, changes are made easy, yet sliding the end pieces into place gives plate full support on the press. Lockup is square, tight, and justification is obtained without any need of "plugging" the mortise

Machine COMPOSITION

By E. M. KEATING



What is your particular problem? Queries are answered by mail when a stamped return envelope is enclosed

Cleaning Reference Side of Matrices

A Canadian subscriber suggests the following method of cleaning the reference side of matrices:

When they get so black you cannot read them, and you are rushed, set all adjustments of lines at eighteen or twenty picas; beginning with e's, run all down on upper rail, follow with t's, then a's, and so on, until line is full. Open the gate, and with a matrix reference cleaner, X-1508 (break off the little stub of handle and it works better), clean the mats right on the rail, holding them down with one hand and manipulating the cleaner with the other. When line is cleaned, send up, and repeat the process. It is possible in twelve or fifteen minutes to make a vast difference in the lower-case matrices (and it can all be done while the boss has his back turned).

...

Back Splashes Are Due to Lockup

Will you please send us information regarding metal adhering to mouthpiece? We have the rheostat turned up as high as possible. We have to bring the mold disk out and rub the mouthpiece off, then it runs all right for a short time. If we do not watch the foot of the slug, we have a squirt of metal on account of metal adhering to the mouthpiece.

Try rubbing a slug quite hard against the mouthpiece. It should melt if proper heat is given off by mouthpiece. Clean off mouthpiece and make a lockup test to see if a uniform contact occurs when slug is cast. To do this: Open vise, loosen mold-clamping screws and remove four screws in the mold that attach it to the mold disk. (But do not touch the two mold-keeper screws.) Remove the mold. Take out the two liners and remove the mold cap. Then scrape all adhering metal from back of the mold and also wipe off the pot mouthpiece. Remove plunger pin. Put mold body in the disk (leave out the cap of the liners) and secure it with the screws which hold it in place. Take some thin red printing ink, and daub it evenly on the back of the mold body with a small bit of clean rag. Turn the disk to place and close the vise. Pull lever and allow the cams to make one complete revolution. Open vise and examine test of red ink on pot mouthpiece. Transfer of red ink to the mouthpiece will tell you whether or not the lockup is even.

If uneven, you may have to adjust either pot leg. If the spring, back of the lower end of the pot lever, yields too much, turn the adjusting nut toward the rear. This will insure a tighter lockup. Return the mold, assembled, to the disk and repeat lockup

test. This final test will show if the mold guides are keeping the mold cap and body in alignment.

If the original test shows a good lockup between pot mouth and mold body, and the final test shows that the body or the mold cap does not uniformly transfer the testing color to the mouthpiece, it may require the straightening of the guides. Send to your nearest agency.

...

Driving Clutch Gives Him Trouble

I am experiencing some difficulty in adjusting the power clutch. The trouble is upon stopping, when the clutch doesn't want to let go. I took down the whole mechanism, cleaned thoroughly, and assembled, applying the new leathers. One-thirty-second of an inch of play was allowed between forked lever and collar with the fifteen-thirty-seconds-inch distance between collar and bearing. It will work smoothly for a week or ten days, but after that starts to jerk on stopping. Another cleaning and it again will work in a smooth manner for a short time. I have changed the clutch arm to a horizontal position at the stop without success. The wear on the driving pinion is very little. Would greatly appreciate any suggestions you can give to remedy a so-called jerky clutch. Your department is proving most helpful to us.

Following are some suggestions, possibly you are already carrying them out: Do not oil the pulley bearing too much; grease must not be found on the pulley spokes, nor on the clutch arm. Remove clutch arm once a week, wash off surplus oil with gas and clean rags. Do not apply gasoline to the leather buffer, but, instead, scrape any gummy material from surface. Use a safety razor blade, held at right angles to buffer. Buffers and pulley surface should show no sign of gummy substance after a week's use.

Try testing distance between the clutch flange and forked lever this way: Shut off power, have cams at normal position and the starting and stopping lever in the middle position. Back the cams just enough to raise the pawl off the stop lever. When the foregoing has been done, note if there is about one-thirty-second inch between the forked lever and the clutch flange. If the space is correct, and the clutch buffers are not gummy, the clutch should release without a jerk, unless, perhaps, you have the spring compressed unduly. Try relaxing the clutch spring a trifle. Also be sure the clutch arm is pushed in full distance toward the clutch pulley.

Doesn't Get Good Face on Type

We are having considerable trouble in getting a good face on our type. I am sending samples of metal under separate cover, also clippings from paper. You will note that on the 26½-em slugs it is almost impossible to get a readable face. The metal has a tendency to look cold, yet I carry an extreme amount of heat on the mouthpiece, and also throat and pot, to somewhat overcome this condition.

I have checked all the common causes, such as frequent wiping of the mouthpiece, cleaning out jets, and keeping the cross vents open. And the plunger has free action, it is cleaned daily, the two side holes in the well are open (mold wipers are in good condition). I checked the lockup with red ink and it lines up all right. Perhaps you can offer some suggestions that will help me out of this difficulty.

In the event the throat is dirty, and the mouthpiece must be removed, how can the dross be taken out of the throat without a saw, and is there anything I could use in replacing mouthpiece to insure against possible leaks?

I suggest that you see if, within the last three years, a new plunger was applied. If not, then order a new one. While you are waiting for new plunger, you might try for better face by: (a) cleaning out the jets and cross vents of pot mouthpiece, making certain that the sprues descending from the cross vents are at least a half inch in length; (b) bail out metal until the pot well is exposed about a half inch, place half a teaspoonful of dry graphite in the well, then put in the plunger and move the pot-pump plunger spring forward to the first notch; (c) put enough metal in the pot to bring the surface of the metal up to its normal height. Cast slugs to see if face is improved.

If your metal has been in use for considerable time and not renewed, consult metal man regarding new metal or renewal of the old metal. It is claimed that cottonseed oil, put in the well when the metal has been bailed out, will help loosen the oxide clinging to the sides of the throat. Bail out metal until well is exposed an inch or more, put in about two tablespoonfuls of the oil. Put plunger back into the well and move it up and down until the oil has been forced into the throat. Allow it to stand and burn for a while. Bring metal up to its normal height and cast blank slugs until the smoke has subsided. Be certain not to use matrix lines until the oil has been completely eliminated from the metal pot.

...

Puzzled by Sticking of Metal Pot

The metal pot does not go all the way back after casting position, but seems to stop about an inch from the cam. It can be forced the remainder of the way by pushing. Sometimes the machine seems to be temperamental, and, when a line is sent up, it does not automatically start, but has to be started by pulling on the starting lever. At other times this is not so. Again, when I speed up a bit and hang a line, the elevator starts down before the whole line has entered the first elevator, consequently the last matrix usually is thrown out of position and jams in the

The failure of the cams to start when a line is sent away may be due to the plate on the stopping pawl working loose. You may test it without sending away a line by pushing back on the starting and stopping lever, then send the line delivery, empty, to the left. Go to rear of machine and observe if the delivery lever roll has pushed the pawl from the stop lever. At this position of the machine stopping pawl should be 1-64 inch clear of the stop lever. If this is found to be either less or greater, it may be corrected by the screw under the plate.

August stated that his company was capitalized at \$500 and he doubts whether the shares now have any value.

The public took a fancy toward the tiny daily, which was called the *St. Louis-On-Parade News Flashes*, and scores of requests have been received from interested outsiders for complete sets of the papers, of which there were fourteen in all. These people also are potential clients of the company, either for printing, or for the stationery department. A complete set has also been requested by the St. Louis public library for its files.

[illegible]

Not only did Comfort receive a direct benefit of the exhibit, but also Brandtjen & Kluge, Incorporated, for Cummings reported that the press used in the exhibit was sold the opening day of the exposition to a St. Louis printer, and that other small parts and press orders have resulted.

★ ★ ★ Editorial ★ ★

Waiting for the Keystone

PRINTERS experienced in the more helpful trade-association activities are chafing under the delay of the Washington authorities to approve and release to the printing industry the very keystone of its recovery program. For months, the principles of accounting and costing have been deadlocked in committee rooms.

For a score of years, the principles of costing which grew out of the international printers' cost congresses in 1909 and 1910 and the Typothetae standard accounting system, which followed a few years later, have been serving the printers of the country eminently satisfactorily. Experience of so many years may dictate a few changes here and there, but there is no occasion for such delay. Throughout the industry, stabilization is waiting on the approval of right prices, right prices are waiting on right costs, and right costs are held up because thousands of printing plants are uncertain of the principles of accounting and costing that are to be followed in preparing and using such records.

To add to the perplexities, disturbing rumors have leaked from the star chambers that this principle or that is to be radically changed. The result is that printers are "waiting to see what is going to happen before installing or revamping accounting and costing systems." Have code authorities been so busy with organization, administration, and compliance, to say nothing of associational jobs, that they have overlooked the very things for which the code was set up? Is it the old story of spending all effort on the *container* at the expense of perfecting the *thing contained*?

To this seeming inactivity at Washington, at least to the delays that attend the things that are really worth while, may be attributed much of the withdrawal of confidence in the whole scheme in many quarters, and the prediction of failure openly heard on every hand. Months ago, industrial prophets predicted that the centralization of control at Washington would in itself cause the entire structure to topple before it could get fully started. Regimentation may require such a setup, but industry will not long wait on the slow-moving bureaus, boards, and committees to compile and issue industrial edicts before the wheels may start moving.

Restlessness among the locals, and especially among members in some sections, is growing apace, particularly as demands for dues to operate the code administration are being made before benefits are in sight. To no uncertain degree is this restlessness provoked by the Washington delays, the hold-up of purchases of printing by buyers on account of increased prices, and the inability of printers to raise prices rapidly enough to cover the sudden and heavy increase in wages due to code requirements. In a word, the printing industry is having hard work keeping itself out of an ugly mood.

For the sake of the industry and its recovery program, let the principles of accounting and costing, the economic-hour rates, the standard rates of production,

and everything else that will tend to improve management methods come out of Washington without further delay. They may not be perfect at the start, but they will be something with which to make a beginning. Later on, as the industry progresses, they may be rectified and refined to suit the fastidious.

It is time that we hear less of "violation," "compliance," and "crack-down," and of all the other instruments of "torture," "tyranny," and "intimidation," and more of the *helps* that are to lift the printers out of the depression. The "scare words" are not likely to frighten the people today, any more than they did during prohibition days. The printing industry is ready to be helped into recovery, not scared into it. Unless political and industrial Washington bestirs itself, it may find itself "out on a limb."

Printing Education

THE ANNUAL conference on printing education in Detroit this month will bring together a large number of instructors and others interested in this important division of the printing industry. Today, there is a dearth of good craftsmen and competent executives, due to the failure of the industry a generation ago to put in training the kind and quota of young men necessary to fill the vacancies of today.

By that is not meant that the industry's educational leaders then did not see the future's needs and plead for support of their plans. On the contrary, it was because they did see the needs and did make plans that today the land is dotted with excellent printing schools, under competent instructors, which are beginning to supply a higher type of recruits for journeyman ranks.

With such themes as "Printing, Yesterday and Today," the "National Movements for Bettering Printing Education," and "Looking Ahead in Printing Education," the sessions have great promise for inspiration and practical suggestion, particularly as the list of the speakers embraces many prominent in these important phases of our industrial activities.

Instructors in our printing schools should make it a point to attend. All managers interested in a better-educated and better-trained personnel in their plants will find the sessions interesting and valuable.

Modernization or Obsolescence

MORE and more, printers are feeling the pressure for modernization in machines as well as in methods. Stabilization of prices may soften competition, but the introduction of high-speed machines is rapidly tending to stiffen it. These new, modern tools of high productivity are now placing at a tremendous disadvantage machines built fifteen and twenty years ago, which, though still doing good work, have too-low production rates and too-high operating expense.



High-speed multi-color presses are taking the big runs that formerly occupied the single-color, slow-moving "beds." Automatic quadding devices are speeding up slug-cast composition. Great three-side trimmers are trimming books and magazines in a fraction of the time taken by the single-knife cutters.

More in the nature of precision tools than machines, these new, high-speed affairs make the work of the operator more like that of a trained engineer, whose skill in handling the machine makes less necessary any of the secret "dopes" that old craftsmen found so essential in maintaining prestige and position. Scientifically built, speedy, and perfect in their product, the new machines are the acme of modernism and are exalted beyond the operator.

The "old order faileth"; the old, slow-moving machines are headed for the last junk heap. In spite of the efforts of N.R.A. to "stabilize," there still will be keen competition and the printer who will meet it successfully will modernize his plant.

Will the Public Come to the Parade?

A YEAR HAS PASSED since the N.R.A. was sprung on an unsuspecting public as an "emergency measure" to bring about recovery. After nine months of deliberation and disagreements, the printers of the land finally formulated a code, which became effective within a few days of the first anniversary of the new administration's inauguration. The industry has had barely three months of experience with its creation, and not all of the beneficial agencies proposed in the code are even yet in operation. Too much should not be expected in so short a time. But from the trend of events, things are not working out exactly as expected.

Once the code became effective, it shortened the workweek and raised wages of employees. The framers of these provisions confidently expected that this sudden increase in cost of operation could and would be passed on to the buyer of our product, and finally to the ultimate consumer, and thereby the entire industry would step up to a higher general standard. The increase in wages averaged from 10 per cent to 50 per cent; at least ten per cent of the hours of the workweek were lopped off. With such a spread, operating expenses jumped overnight, wiping out whatever margin of profit, if any, was being made and threw thousands of businesses into the red, or farther into the red.

To raise selling prices of printing to cover these increased operating expenses was not and could not be done so rapidly. There were a hundred and one things to be adjusted with customers, to say nothing of the time required for them in turn to adjust prices with those who deal with them. The "passing on" of the increases encountered such things as contracts, quotations, cheaper processes, restricted appropriations, limited budgets, and a doubly aroused *resistance* in a market which is still a buyer's market.

Acceptance of the proposed higher prices was not as responsive as was anticipated. Nor is the printing industry going to obtain higher prices without a continuing struggle, especially in the face of a strong conviction in the public mind that printing is now costing too much money.

One immediate result of the attempt to raise prices is a decrease in volume, if not in dollars, at least, in units of work—both, in many instances. The printer,

who had hoped for "things to open up" when the code became effective, now finds himself in a worse struggle than before. While rustling together higher payrolls, he has to readjust his organization and expense of operation to come within the prices he is able to obtain. This is doubly difficult because his "old landmarks" are destroyed and he finds himself in a sea of confusion. How long printers with little or no surplus can stand up under the strain remains to be seen.

The supreme test lies before us during the next few months. Regimentation of industry, in matters which lie wholly within itself, may not be so difficult. It may even put on a good parade, and be cheered by the music of its own band. But, compelling the public to pay for the uniforms and the price of admission is another matter entirely.

Fair Share and Fair Play

IT MAY BE WELL for all of us to remember that the Government is not giving us the increased wages provided for in the code, nor the decrease in number of working hours. Both have been granted by the employing printers; it was they who formulated the code. If it proves that business can be so conducted as to pay the new wages for fewer hours and still meet all the other expenses and pay a fair return on the invested capital, then the "new deal" may be expected to continue and become the "new order" in industry. But the test lies wholly within the industry itself.

The ownership, management, and employees can look only to themselves for the answer. Ownership is entitled to a fair share of the returns over and above the proper protection of its risk; the management, for its knowledge, skill, and ability, is certainly entitled to its fair share; employees, for their manual and physical efforts, deserve a fair share. But "fair share" cannot be expected unless there is "fair play" on the part of all. Cheating, as it has been indulged in the past, has no place in the new order. An honest day's effort; yes, but more—it must be an *honest* day of our *best* effort!

Wastes in industry, caused by carelessness, inattention, wilfulness, incompetency, sabotage, and spoilage, must be turned into "fair shares" for all by honesty in effort and skill. The new order calls for the most intensive, mutual effort, for the most skillful coordination of daily tasks, and for discriminating conservation of material and capital. When the three divisions of industry shall work together in such a manner, peace and prosperity for all may be expected to attend their days.

★ ★

Quads and Spaces

The half-baked N.R.A., it is now reported, is to be turned over to the Federal Trade Commission for the "final baking."

As there will be lots to talk about at the conventions this year, and as the people who come to talk will want to remain to see, why not all meet in Chicago? A Century of Progress will be "bigger and better" this summer.

The Changing World: Once we used to say, "There's nothing the matter with the printing industry—it's the fellows who are in it." Now we hear, "There is nothing the matter with the fellows in the printing industry—it's the business they are in."



Charging Composition on Square-Inch Basis Wins Good Will of Buyers

A SLOW COMPOSITOR was assigned to a makeup job being supervised by the author, who had prepared a pasted dummy showing where every line of type was to go, also headlines and cuts. The dummy had been prepared on a mathematical basis, and there was nothing for the comp to do but to follow copy and handle type, cuts, and leads in the manner in which his training and experience would dictate to him.

"Here," said the buyer, as proof on one page was submitted to him. "Why did you not lead out this list of names to fill the page as you should have done?"

"No one told me to do that," replied the comp in an aggrieved voice.

"How about those extension lines running down from the pasted proof to the bottom of the type page?"

"Oh, I did not see that."

The buyer of printing visualized extra time on that job, for which he would have to pay, because of the inefficiency of the comp. The incident, plus others, made him feel resentful toward the management because a better man had not been assigned to the job. He knew one man—more alert and competent—in that plant who could have done work of that kind in 25 to 50 per cent shorter time. And he also knew that the front office, in figuring costs, had placed the same value upon the work of the slow man as upon that of the faster and more capable man.

The cost clerk knew no difference because a fixed price was entered for each chargeable hour. Both comps received practically the same hourly wage rate, and the cost of rent, light, insurance, supervision, and all other expenses commonly listed under the title of "overhead" were the same for the chargeable hours of the slow comp as for the more competent worker. As the buyer thought the subject over, he felt that there was an element of unfairness about the whole system that required him to pay a fixed rate for such a variable unit as a working hour.

The experience is given as an introduction to the proposed basis for pricing jobs, with the square inch of type matter as a unit, which is the subject of a copyrighted treatise which has been written by Hardin L. Hardin, of New York City.

While the subject, as presented by Hardin, is designed for the pricing of advertising typography, it is certainly well worth the consideration of commercial printers.

It is argued that the competency or incompetency of compositors is a matter for the seller to speculate with, not the buyer

of printing. The seller, under the Hardin system, charges for space covered, not for time consumed in covering the space. It would be manifestly unfair for a railroad to charge shippers or travelers extra for slow trains, which would be the case if the hour were the pricing unit for railroading.

Hardin proposes that his system shall apply only to advertising typography, probably because buyers of that particular type of service are resentful toward any lack of standards in pricing. It is known that the agencies want to have price lists which they may show to questioning clients. They also

incline toward estimating what a page of typography of given size will cost. So, a standard as suggested by Hardin ought naturally to appeal strongly to such buyers of quality typography.

In working out his system, Hardin proposes that hand-set composition be charged for at the rate of \$1.26 a square inch for 6-point; 84 cents a square inch for 8-point; 59 cents for 10-point; 41 cents for 12-point; 29 cents for 14- and 16-point; 20 cents for 18- and 36-point; and 16 cents for 42- and 96-point. The minimum charge for any order with five proofs is \$1.20.

For machine typography, the proposed charges are as follows: 52 cents for the 6- and 7-point; 44 cents for 8- and 9-point; 36 cents for 10- and 11-point; 30 cents for 12-point; 26 cents for 14- to 16-point. Charges for larger-size machine-set matter

ESTIMATING CHART FOR MACHINE TYPOGRAPHY

1 BODY MATTER AND HEADS

Measure each block or unit of copy in square inches and write its area in the space beside the point size of the type most used in the block. The unit of measure is $\frac{1}{2}$ inch. $1\frac{1}{4}$ inches or $1\frac{1}{2}$ inches are noted as $1\frac{1}{2}$ inches. If the block of type contains long and short lines, the longest line determines the measure. When leading between lines exceeds the size of the type, the block is charged at $\frac{1}{2}$ the scale rate. Type set into mortises or running into nosches measuring 5 square inches or less, $\frac{1}{2}$ the scale rate. Minimum charge for each block or line of type set in one size on machine, is 2 square inches. This applies only to advertisements containing various sizes or faces of type. Minimum charge for any single order, including 5 proofs, is \$1.20.

2 MAKE-UP

Measure the area of the advertisement in square inches and add 15 square inches for each rule box in the job. Write the number in the space next to the rate for make-up with border or without border, as the case may be. Minimum make-up charges, 15 square inches. When borders require special work or when more than 50% of the type is set on a slant or curved, double the scale.

Make-up is charged at $\frac{1}{2}$ rate when the job contains over 100 square inches of type.

3 CUT-WORK AND MORTISES

Measure cut area in square inches (smallest vertical rectangle in which the cut can be placed) and write it in the space next to the rate for inserting cuts. Minimum charge is 10 square inches. Maximum charge for any single cut is 50 square inches. If cut requires rules, $\frac{1}{2}$ scale rate.

4 FOUNDRY LOCK-UP

Measure the total area of advertisement and insert in space next to rate for Foundry lock-up. Minimum lock-up charge is 50 square inches.

5 REVISES

Measure the total length of all words changed, in inches. Convert this result into square inches using the following table:

6 pt. 12 lines per sq. inch	12 pt. 6 lines per sq. inch
8 pt. 9 lines per sq. inch	14 pt. 5 lines per sq. inch
10 pt. 7 lines per sq. inch	18 pt. 4 lines per sq. inch

Such changes are charged at regular scale rate. Revises are charged at scale rate when entirely new copy is involved, and at $\frac{1}{2}$ scale rate when a re-run of matter is involved. Lifting and re-inserting cuts of same dimensions is charged at $\frac{1}{2}$ scale. Lifting and re-inserting cuts of changed dimensions is charged at regular scale. Shifting leads, cuts, or copy is charged at double make-up rate for area affected.

6 PROOFS

All proofs up to 150 square inches are charged at 6 cents each. Larger sizes are 10 cents each. Minimum—5 proofs. 25 or more, on estimate. An extra charge will be made for special stock or special proofing.

7 SPECIAL WORK

Curved or slanting lines, 4 or 5 point type, tabular work, all unusual forms and typographic tricks, overtime when requested, and special work not covered by scale, are subject to mutual agreement as to rate.

Name of Shop here

OPERATING WITH
THE HARDIN FIXED COST SYSTEM
FOR MACHINE TYPOGRAPHY

Type Size	Square Inch Rate Scale	Estimated Square Inches	Multiply Across Add Down
6 and 7 pt.	.52		
8 and 9 pt.	.44		
10 and 11 pt.	.36		
12 pt.	.30		
14 to 16 pt.	.26		
* 18 to 36 pt.	.20		
* 42 to 96 pt.	.16		
Make-up without Border See No. 2	.03		
Make-up with Border See No. 2	.04		
Inserting, Mortising Cuts See No. 3	.04		
Foundry Lock-up See No. 4	.02		
Proofs See No. 6	6c. each or 10c. each	No. of Proofs	
* Hand setting		TOTAL	

Hardin System estimating chart, showing rates for various sizes of type. Estimated area in square inches is multiplied by rate to obtain cost. There is also a chart for hand setting in the system

THE INLAND PRINTER for June, 1934

are the same as for hand-set. Where various sizes of type are used in an advertisement, the minimum charge for each block or line of type, set in one size on machine, is two square inches.

Provision is made in the Hardin system for a price-and-one-half charge for type set in mortises or notches when either is less than five square inches.

It is explained that the basis for charging is the wage scale in New York City, where the prevailing chargeable hour cost is figured at \$4.00.

Makeup without a border is charged for at the rate of three cents a square inch, with a minimum charge for fifteen square inches. With a border, the charge is set at four cents a square inch. An extra charge of fifteen square inches is billed for each rule box in the job. When borders require special work, or when more than 50 per cent of the type is set on a slant or curve, the charge is doubled.

Cuts are charged for at the rate of four cents a square inch, with a minimum charge of ten square inches and a maximum charge of fifty inches for any one cut. If the cut requires rules, the charge is one-and-one-half times the scale.

Foundry lockup is priced at two cents a square inch, with a minimum charge for fifty square inches of area.

Revises and proofs are charged at fixed rates in the Hardin system of pricing. Up to 150 square inches, proofs are six cents each; larger are ten cents each, with a minimum of five proofs being charged for on any one order of this kind.

Revises are measured on a linear basis, and transformed into square inches, and the charge is doubled where type must be taken from the form and then inserted. New copy is priced at the regular rate. Lifting and reinserting cuts of the same dimensions in forms is priced on the basis of half the scale price for cuts. Lifting cuts from the form and inserting cuts of other dimensions are charged for at regular rates. However, shifting cuts, leads, and type matter is charged at double the regular makeup rate for the areas that are affected.

In the illustrations of the various steps used in his system, Hardin shows in one place how charges are made for typography where several sizes of type are used. The rule is that the unit charge shall be governed by the size of type used with the most letters in the area.

Tables are furnished in the book which facilitate the computation of sizes, inches, and prices. Hardin also has devised forms for the use of both buyers and sellers of advertising typography, by which the estimates of cost on given sizes of ads may be made in advance of doing the work in hand.

Hardin claims that the use of his system promotes better feeling by and between buyers and sellers of typography and is fairer to both than the use of the hour unit as a basis for charge.

It certainly removes from discussion probable incompetency of men. It also avoids the questioning of extra charges for alterations and so on.

The illustrations shown on these pages are the forms actually used in estimating according to the square-inch basis of charging for composition. The first one is the estimating chart, showing rate for each size of type, and also for work other than composition which enters in the complete order. In the adjoining column is a miniature reproduction of the gage used in ascertaining amount of composition the order calls for. Printed on transparent paper, it is laid over the type or layout, and the total in square inches is quickly determined.

At the top of this page is the checking form that goes to the customer with the invoice. Filled in, it gives the original estimate, shows the alteration

Client <u>Chickering</u>		Date _____						
Job No. _____		ANALYSIS OF COST The Hardin Fixed Cost System for Typography						
Sq. Inch RATE SCALE	Composition	First Revise	Second Revise	Third Revise	Fourth Revise	Fifth Revise, etc.	Total Sq. Inches	Multiply by rate and add down
6 point \$.12	1/2						1/2	.63
8 point .84	8	1					9	7.56
10 point .59	15	5					18	10.62
12 point .41		1					1	.41
14 to 16 point .29								
18 to 36 point .20	4 1/2	7 1/2					12	2.40
42 to 96 point .16	2	2					4	.64
Make-up without Border—.03								
Make-up with Border—.04	111	111					222	8.88
Inserting, Mor- tising Cuts—.04	34	20					54	2.16
Foundry Lock-up .02			96				96	1.92
Proofs @ 6c @ 10c	5	5	7				17	1.02
Overtime								
Special Work								
COST OF Revises \$11.60								
								TOTAL \$ 26.24

Checking form, filled in, as it goes with invoice to the customer. It shows original estimate and all revisions

costs, and otherwise makes the ordinarily bald, cold total of the invoice a living, easily understood matter. It is an essential part of the system, aiding measurably in the job of keeping customer good will. Careful study of these forms is warranted.

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Ad Pulls After 42 Years!

Here is a story you can use the next time you have to prove to a prospect that "it pays to advertise." The facts can be vouched for by a letter received by THE INLAND PRINTER on April 25, 1934.

A printer, visiting the public library at Worcester, Massachusetts, came across a book, "The Printer's Art," published in 1892. In it was an advertisement by THE INLAND PRINTER, offering a pamphlet on imposition "with fifty diagrams" for ten cents. The printer believes in advertising, and so he sent ten cents to THE INLAND PRINTER on the chance that a copy of the pamphlet was still obtainable, forty-two years later. That's pulling power!

Note: He was advised that the pamphlet is out of print, and his attention was called to a comprehensive book on the subject stocked by THE INLAND PRINTER's big book department.

THE HARDIN FIXED COST SYSTEM FOR TYPOGRAPHY	
Area Gauge & Type Size Finder	Area Gauge & Type Size Finder
1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9
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4 4 4 4 4 4 4 4 4	4 4 4 4 4 4 4 4 4
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48 48 48 48 48 48 48 48 48	48 48 48 48 48 48 48 48 48
49 49 49 49 49 49 49 49 49	49 49 49 49 49 49 49 49 49
50 50 50 50 50 50 50 50 50	50 50 50 50 50 50 50 50 50

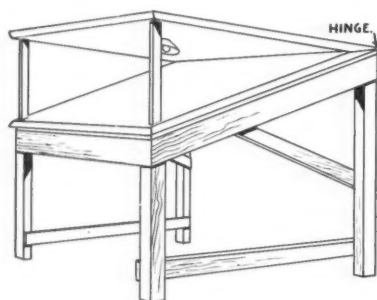
Transparent paper gage, reduced from 9 by 10 inches, which is laid over matter to be measured. Figures in the corners give total square inches. Guide for checking the type sizes at top. Laid over type or layout, sheet reads like an engravers' scale

Handyman Creates Useful Accessories to Facilitate Work in the Pressroom

By P. R. RUSSELL

THE DESIRE to "make things" for the home or the shop is not confined to boyhood. Men like the planning or fashioning of useful devices. In almost every printing plant will be found some piece of equipment that the proprietor or workmen have made. In some cases, the home-made equipment serves a useful purpose for which no factory-made article is available or which may be too expensive.

In the makeready division of the cylinder-press department of a big plant in existence about seventy-five years, we found three home-made articles that appealed to



This makeready bench, with its hinged hood, speeds the work on dark and bright days alike

us: A makeready bench with hinged hood, a rack for tympan and cylinder paper rolls, and steps for reaching the feed platform of some of the large presses.

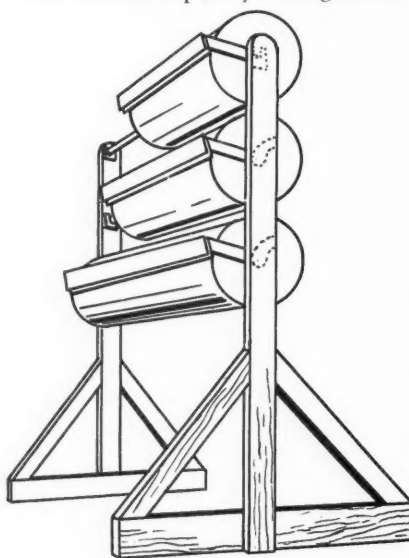
The makeready bench is a necessity in any pressroom where the light is unsatisfactory at any time. Due to exposure, windows, skylights, and so on, there is too much or too little light—too much on the bright days and not enough on the cloudy days. At such times the pressman may mark out the impression on his sheet and do his spotting up under artificial light. The first sketch shows the end section of the bench with hood. The construction is simple and the material is one-inch pine or a similar wood, which may be salvaged from paper skids, crating strips, or wooden cases. The bench from which the illustration has been drawn is 62 inches long, 45 inches wide, 31 inches high in front, and 45 inches high in back. The front elevation of the hood is 28 inches, sufficiently ample.

The ends and top of the hood, which may be hinged at the back for the occasional necessity of lifting it up, may be made of composition board (wallboard). The electric light is suspended from the top of the hood about the center of the

width and length of the bench. A piece of cardboard may swing from the top of the hood, in front of the globe, to keep the glare of the light out of the workman's eyes as he works. Any size globe may be used to give the desired amount of light. Natural sunlight may be imitated by using the blue globe sold for that purpose.

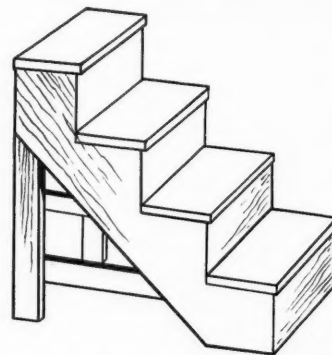
Near the makeready bench in this same plant is a home-made rack for tympan and packing-sheet rolls. The length and height of the rack is sixty-eight inches, thus wide enough to accommodate rolls from forty inches to sixty-four inches. Two uprights may be made 2 by 4 or 4 by 6 inches, according to material available, but the bracing and cross pieces need not be anything more substantial or expensive than the one-inch material available from the shipping department. One- or one-and-one-half-inch pipe may be used as cores for the rolls to be swung between uprights of the racks, as shown. The mortises for the ends of the cores are indicated by dotted lines on the drawing. The illustration shows a blade for tearing off sections of sheets from a roll. This blade is movable, is of simple construction, and may be provided for each roll on the rack. It is, of course, needed more on the roll of tympan paper. There is considerable waste in cutting from the rolls with a knife, avoided with a device similar to that which is shown.

Steps, with cast-iron risers, to which are bolted wooden steps, may be bought from



Simple rack, with its attached straight edges, speeds the handling of tympan and other papers

the factory at no great cost; however, if the printer likes to use hammer and saw, he will be interested in making his own press steps similar to the one shown in illustration No. 3. The sketch shows an end section. Specifications are 36 inches high, by 36 inches wide, by 21 inches long, with each step nine inches wide and nine inches



Home-made stairs, light weight and easily portable, are helpful around pressroom

high. Pieces of oak or hard pine may have to be bought for the risers, but the rest of the desired material may be salvaged from the stockroom, where the uncrating of paper is done. These steps will be found of excellent use in loading a press feeder, as well as in reaching other parts of the press.

★ ★

One on James Gordon Bennett

By STEPHEN HENRY HORGAN

James Gordon Bennett stories are unending, but here is one I have never seen in print. The incident happened just before I went to work for him in 1892. It was at the old *Herald* office, in downtown Broadway, New York City. Bennett used to brag that he could always surprise the New York office by appearing in it without warning. This was one of those visits, and word had passed around that he would inspect the building with his superintendent.

The pressroom machine men, from the foreman down, were all right on hand and dressed in their Sunday best, to see the "Commodore" go through. But one unreliable workman while out on a spree the night before had secured a beautiful black eye, and was still staggering with a "hang-over." To disguise his condition he pretended to be working around the presses, the damaged side of his face being blackened with ink. After passing through, Bennett asked Superintendent Smith the name of the man busy about the machine.

"That's Jimmy Rafferty."

"Well, he appears to be the only man interested in his work," said Czar Bennett. "I want his wages increased \$10 a week as a lesson to the others." And thus Rafferty remained a fixture.

THE INLAND PRINTER for June, 1934

The PRESSROOM

Prints Halftones on Platen Press

We have an annual to print, with the customary halftones. In doing this work heretofore, we have used a non-offsetting compound with satisfactory results as far as preventing offset is concerned. We used a 12 by 18 platen press, with vibrator distributor in addition to the three composition rollers. Does the non-offsetting compound detract in any way from the quality of the presswork?

We saw somewhere that in using the vibrator, the lowest roller should be removed. Is this correct and, if so, why? In printing zinc cuts we had more or less trouble with streaks in the solids, not in every impression, just coming frequently. What, in your opinion, is the cause and the remedy? What is the best paper or material to use as overlays for halftones on a platen press?

Addition of a compound always weakens the color, unless the compound is of the same color. Some of these compounds are furnished black for use with black ink. The compound slows up drying, unless a dryer is added with the compound. The better way is to use a special halftone ink for platen presses, and save the time used doping the ink with compounds, driers, and so on. With the right ink, and a temperature of seventy-five degrees, and a thorough makeready, you can dispense with any and all additions to the ink.

The lowest roller, unless equipped with tripping trucks or a vibrator, undoes all the work of the vibrator. Use a vibrator and two rollers or two vibrators on three rollers, or tripping trucks on bottom roller and streaks will not be present. The mechanical chalk-relief overlay is invaluable on work like this.

...

Estimating Quantity of Ink Required

Can you furnish or recommend a method of estimating the quantity of ink used on advertising literature printed on enamel stock?

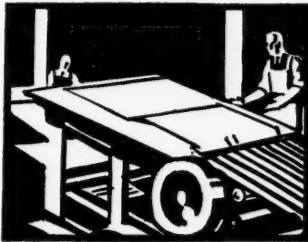
One pound of high-grade halftone black ink will cover about 100,000 square inches of solid on enamel coated paper. For colored inks, allow for the difference in the specific gravity, if any. Type is considered about one-sixth solid.

...

Old Rollers Give Trouble on Press

We are enclosing sample sheet of form which was printed on a pony cylinder press, and you will note that the down rules, near the gripper edge, show up much lighter than the rest of the form. While we are using old rollers, these appear to be in pretty fair shape, and our pressman is at a loss to understand what causes this.

While it is natural for the inking to be somewhat lighter at the gripper edge, the



Questions on pressroom problems are solicited, and will be answered by mail if a self-addressed and stamped envelope is enclosed

By EUGENE ST. JOHN

contrast in your sample is too extreme, and it is likely that some of your form rollers are either out of round, not properly set, or have outlived their usefulness. Set all rollers to show streak throughout their length, from one-sixth- to one-quarter-inch wide, in contact with ink plate and vibrator.

...

Methods of Printing on Sheet Metal

Please describe methods and machinery which is required for printing on sheet metal. We are considering the manufacture of a metal product, which will require twelve short lines of directions printed on the front.

Various methods used are transfers, offset lithography, and letterpress printing from rubber plates. The tin container of Piper Heidsieck chewing tobacco is an example of tin decoration by offset lithography. Large, thick metal plates are most often printed from rubber forms on cylinder presses. The metal sheet is laid on the form and the cylinder is rolled over. The silk-screen process is also used to decorate sheets of metal. The sheets are varnished and stoved.

...

Has Workups on Cylinder Job Press

We are having difficulty with type forms working up when run on cylinder job presses, especially solid machine-cast forms. We have had to lift quite a few jobs on this account. When these forms were put on a large cylinder press they were run without difficulty. We are careful in our makeready and never put anything back of the form. Your advice will be appreciated.

The forms are probably not firmly seated on the bed of the press. Check on this, and see that furniture and chase are in good shape. Then lock up with less squeeze, and the workups should cease. If not, use slug-high sinkers, especially made for this trouble, and sold by paper houses.

Does Imitation Typewriter Printing

From time to time we are called upon to do imitation typewriter printing and, in doing this, we have used a platen press and printed through a silk ribbon. We now have an order, running close to a million pieces, on which the customer would like to have this typewriter effect. Is there some method by which this can be done on a cylinder press? We have already submitted printing from a zinc etching made from a print through a silk ribbon, but this does not get the desired effect.

We should like to know, first, how the ribbon is applied to the type on a cylinder press, what kind of ribbon to use, and what sort of ink. The job goes on sixty-pound super, in two colors and the imitation typewriter effect, or three colors in all.

China silk of same mesh as the typewriter ribbon is placed over the form. The piece of silk is cut large enough to cover the typewritten page and overhang its four edges so that it is clamped between the type page and the surrounding furniture when the form is locked up.

The silk is dipped in a paste like Sphinx paste, wrung out, fanned dry by shaking or exposure to moderate heat, then placed over the form and stretched moderately tight, but not extremely so, and the edges secured between furniture and form. The inkmaker can supply a suitable imitation typewriter ink. The method outlined above is for a single page and is, of course, repeated on each unit of a group form.

...

Pulls Sharp Proofs on Cellophane

We are attempting a process of making plates by pulling proofs on tracing paper or cellophane from type, and using these proofs as a positive in a vacuum printing frame against sensitized copper plates, which are then etched in the usual manner. Our only trouble is in obtaining a clean, sharp proof. Will you advise us on the necessary equipment for this purpose?

You will need new type, a good press, good rollers, ink suited to the paper, and an experienced platen pressman, preferably one skilled in pulling proofs or transfers of type forms of this character.

...

Imprinting Envelope Flap Is Simple

What is the best press to use in printing short runs of envelope flaps? Standard sizes of envelopes are used with short runs of many forms.

It all depends on how great the volume is. A hand-fed 8 by 12 platen press is convenient, the same, or a 10 by 15 with automatic feed still more productive, and for the greatest possible production you would like the special, fast envelope press.

Rocking Form Causes Trouble

Enclosed you will find samples of a job run on a modern cylinder press with an automatic feeder, extension delivery, and gas sheet-heater. The paper is 38 by 50, seventy pounds, enamel coated, and the ink rotogravure halftone brown. The roller adjustment was checked; grippers were adjusted with a one-point piece between tumbler and stud and a piece of the stock placed under each gripper individually and held tight; bands and brushes were adjusted; guides were set for a register, but we did not use the drop guides as it was not a hairline register.

We have the gripper edge marked on the sheets; the copper halftone with a pencil ring around it is what caused us a great deal of trouble. The first time through the press this job was all right, but on the backup the type impression from the side already printed showed through on the screen of the halftone. We do not believe we had too much impression.

Practically every other sheet on this halftone ran clean; sometimes twenty or thirty sheets would be clean, then fifteen or twenty would have the type impression showing through on the halftone. We noticed a slight slur on the type on a line with this halftone, yet the slur was on the good as well as the poor sheets.

The ink was stiffened with body gum. When this did not work, we used new ink and reduced it with varnish reducer. Neither method helped the halftone. The rollers were in excellent condition, yet we changed them three times. We tried the job with three form rollers and double-rolled it; put on two riders, then used a steel intermediate roller between the riders and also tried four form rollers.

The cylinder was down on the bearers. Four times during this 12,000-run, the s. and s. c. packing underneath the two manilas burst at the gripper edge. We tried the rollers light and heavy on the plate. Tried a small amount of ink on the job—the right amount—also an excessive amount of ink. The halftone in question was tried under-type-high, type-high, and over-type-high. The customer desired more ink than was necessary on the job, so we used more ink and slushsheeted the entire run.

We have had trouble on jobs, but nothing like this has ever happened. We tried everything we knew, but did not eliminate our trouble. Would certainly appreciate any information you might give us on the cause and remedy for our difficulty, also any criticism you might have of the job. We used hand-cut overlays and pasted them to a fly manila on the inner packing. Will you advise us where chalk overlays can be obtained?

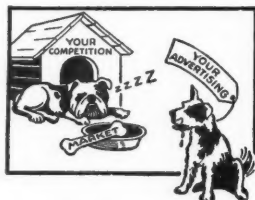
Not counting the machine-cast matter on this job, our floor printers were twenty-two and one-half hours making up, locking up, and registering the form. Two pressmen made the job ready in six and one-half hours, or thirteen hours for one pressman. How does this time in hours compare to what it should be? There was no room in this chase for cross bars, form being locked from two sides. The cut was not filling up nor was there any ink collecting on the packing. All cuts in this job were mounted on wood.

"All cuts on this job were mounted on wood." Enough said. The foundation of a good job is a level and type-high form. In addition, the units must be parallel to each other and the bottom of the form firmly seated on the bed of the press. These conditions are difficult, not to say impossible, to meet and to maintain in a 38 by 50-inch form composed entirely of machine-cast slugs and odd sizes of halftone and line

★ A COPY SUGGESTION ★

He's Asleep

DON'T LET HIM FOOL YOU



HE's so big and strong he thinks no one dares reach for his market, but your advertising can get it—the silent salesman that works while others sleep—and almost all competitors are dozing right now in this country.

Get the jump on Competition with a direct-mail campaign. We can prepare it for you. A call is all that is necessary.



The Lund Press, Minneapolis, makes use of a stock cut in a house ad in "Topics in 10 Point"

plates mounted on wood, two of the plates being 12 by 18 inches, and presumably not anchored. Matters were not improved by having to use a chase without cross bars.

The cut at fault shows a blurred effect at the upper-left edge. At the diagonal corner, the lower-right, we notice a tack head printing, also some of the shoulder of the plate. This indicates this plate was rocking under impression when backing up the first side. The page on the other side of the sheet behind this halftone is all machine-cast slugs, in two columns.

The column of slugs behind the halftone also rocked and one end of the slugs caused a slight embossment on the reverse of the sheet or, as some say, you can see the impression on the back. When the second side was printed, and this embossment came in contact with the halftone, which was low at this point, the cylinder in rolling over the high corner of the cut (with tack head printing) caused the low corner to spring up and contact with the embossment from the slugs. The result is the blurred print.

The fact that packing sheets tore away at the gripper edge shows the two 12 by 18 plates, under impression, were below type-high and the cylinder overpacked at this part. You should have divided the squeeze, placing some under these large plates. All of cylinder is not overpacked, as guttering is not apparent. Other parts of the form than the cut discussed are printing poorly. Some show slur or light impression in spots and other columns of

slugs and cuts are rocking. As you say, the first side printed better than the second. It is likely the print was fairly good at the start, but as the wood blocks and machine-cast slugs bounced around, results were not so good.

If you have considerable work like this, it will pay you to equip with patent metal bases. The rollers were functioning properly on this job, but the ink is not covering the halftone dots completely and smoothly. This indicates it was either too soft to start with or you reduced it too much.

Considering the inherent difficulties in such a form as this you need not be discouraged. If possible, equip with patent metal bases and your outlook on life will be more cheerful. You see, wood is not a stable material. In a form like this nothing stays put (on all eight sides; upside, downside, inside, outside, and the four edges). When nothing is stable, the springing and pumping start, and various troubles begin to show as the run proceeds.

Regarding the hours spent on this job: twenty-two and a half hours for makeup, lockup, and register seems incredibly long unless the job was tossed to the composing room without layout. If layout from proofs is furnished, the composing room should forward the form to the pressroom in eight hours. Considering the makeshift form, thirteen hours makeready is not excessive. It is costly, it is true, but the waste is due to the character of the form.

...

How Waxed Wrappers Are Produced

Would you tell us where we could get the necessary information about making waxed papers and gummed papers: processes, materials to use, and machinery for converting?

Bread wraps and similar products are printed in one or more colors on roll-feed rotary presses. As the web leaves the press, it is conveyed through a bath of liquid paraffin, thence to a rewind, or cut into sheets as required. Paper is gummed on a gluing machine. We are supplying names of the manufacturers of these machines.

...

Needs Automatic Roll-feed Label Press

Is there an automatic press manufactured for imprinting small die-cut labels like the enclosed?

If you want to imprint changes on die-cut labels, you will have to consult the automatic-feeder concerns. And if you want to print and die-cut labels in multicolor, you have a choice of two methods: First, the roll-feed label press which prints in multicolor and die-cuts in one operation; second, print or lithograph on a large two-color press, and die-cut on the die-cutting machine made for that purpose.

The equipment you obtain depends on the quantity of work to be done.

THE INLAND PRINTER for June, 1934

The Month's NEWS

Brief mentions of men and events associated with the printing industry are published here. Items should reach us by the tenth of the month

Carnegie Graduates 26 June 11

Nineteen young men will receive the degree of Bachelor of Science in Printing on June 11 at Carnegie Institute of Technology, Pittsburgh. Two other day students will be awarded two-year certificates, while five residents of the Pittsburgh district will obtain evening certificates in layout and design, machine composition, and in presswork. California, Delaware, Iowa, Michigan, New Jersey, New York, Ohio, and Pennsylvania, and the District of Columbia each have one or more representatives in the day class of 1934. More than one-third of the prospective day graduates had been offered positions one month before commencement day.

Summer classes in typography, sketching and design, and platen and cylinder presswork will be held in the Department of Printing, Carnegie Institute of Technology, Pittsburgh. The six-week courses in printing will run from June 25 to August 3; registration takes place on June 22 and 23. Sterling, Pitkin, and Thomas of the regular faculty will conduct the summer courses.

Linotype Ad Wins High Award

Advertising of Mergenthaler Linotype Company, frequent winner of awards in industrial exhibitions, has carried off top honors in the Thirteenth Annual Exhibition of Advertising Art, New York City. The Art Directors' Club Medal, highest award of the show, went to a linotype folder advertising Excelsior. Two others of the eleven examples chosen for exhibition were given honorable mentions. The awards are particularly notable because they were won in competition with the best material in the general field. Kenyon & Eckhardt, Incorporated, prepares linotype advertising.

Frederick L. Bingham Is Dead

Frederick Leander Bingham, treasurer of Bingham Brothers Company, maker of printers' and lithographers' rollers, died in New York City on May 3 from a heart attack. He was sixty-eight years old.

Fred Bingham was a grandson of Samuel Bingham, who founded the company in 1849. Fred's brother, Charles, is its president.

The deceased was a member of the New York Employing Printers Association, a founder and life member of the Philadelphia Club of Printing House Craftsmen, and an organizer of the New York Printing Supply Salesmen's Guild.

He joined the company in 1882, and in 1899 opened a branch factory in Philadelphia. In later years he established other branches in Baltimore and in Rochester, New York. In 1917, he was instrumental in the purchase of the litho roller plant of William Gay.

When increased press speeds demanded more of rollers, Fred Bingham perfected a formula for non-meltable composition rollers.

In addition to being treasurer of Bingham Brothers, he was treasurer of the Bingham Association, and secretary-treasurer of the National Code Authority of the Printers' Roller Industry.

He was the major stockholder in the company. His widow, Mrs. Margaret L. Bingham, has been willed a life income from the business, and his holdings are then left to a group of associates, including L. H. Harrison, nephew. The secretary of the company, E. L. Travers, assumes the duties of treasurer until the next annual meeting and also becomes trustee of trust set up by the will. Besides Harrison and the trustee, other beneficiaries are E. M. Barrett, A. L. Henry, G. Ferguson, A. Kinstrey, M. C. McKeown, C. Keicher, H. Stille, A. H. Miller, D. B. Crane.

Monotype Promotes Three Officers

The board of directors of the Lanston Monotype Machine Company, meeting May 3, elected T. Frank Morgan first vice-president. He has been vice-president for a number of years, and the new election gives him additional executive



JOHN J. MEADTH

authority. John J. Meadth has been named vice-president of the company, in addition to being president of the Monotype Company of Canada, Limited, a position he has held for several years. He will divide his time between the two jobs.

Wilfred Bancroft, treasurer of the company, now becomes general manager as well. In assuming his new position, he follows in the footsteps of his father, J. S. Bancroft, who held that position in the early years of the company.

Fox River Paper Adds 3 Agents

Fox River Paper Company announces addition of three more distributors to serve printers in and near New York City. Saxon Paper Products Company and Alling & Cory are to handle the full line of bonds and ledgers. George W. Miller will distribute Right-of-Way and New Era bonds, two brands Fox River manufactures.

Craftsmen's Program Shaping Up

Plans are rapidly shaping up for the International Association of Printing House Craftsmen convention in Toronto on August 26, 27, 28, and 29. Details of the program have not as yet been completed, although a number of entertainment features have been scheduled.

Charles Conquergood, chairman of the convention committee, states that each of the visiting craftsmen will have a Toronto member as his host during the stay in the Canadian city. It is expected that this will enable the visitors to really see and know the city. Miles Cook announces that a canvass has been started by the registration committee for advance reservations.

On the Sunday evening prior to the convention, a concert will be given in the Royal York Hotel, at which the Philharmonic Orchestra will assist. In addition, during the period of the convention, visitors will attend a performance of the Canadian National Exhibition, the largest permanent show in the world. Other features are to be arranged at a later date.

Al Hoerth, chairman of the Chicago club's "Onto-Tor-onto" committee, is urging the clubs west and south of Chicago to route their conventioners through Chicago for a visit to A Century of Progress, with the idea that a special car or train will carry all to the convention.

South Africa Builds for Printers

It is not in the United States alone that business is picking up, as reports from various countries indicate. In Cape Town, South Africa, a twenty-five-story building is being erected, to be completed this year, with special facilities for graphic arts companies.

The building is to be occupied entirely by the trade-composition plants, engravers, letterpress, offset, and lithographic plants, bookbinders, artists, supply houses, and all the incidental businesses which go to make up the industry. The façade will be nine stories high, with setbacks to the main tower. Daylight construction, along American lines, is the keynote.

South Africa is reported to be a particularly good market for American products, with the Government reporting a surplus of \$40,000,000 on an annual budget of \$150,000,000. And it is stated that this is the equivalent of a \$1,000,000,000 budget surplus in the United States.

A. I. G. A. Opens Two Exhibits

The American Institute of Graphic Arts re-elected Harry A. Groesbeck, Junior, Harry L. Gage, and F. W. Shaefer as honorary president, president, and treasurer, respectively, at the annual meeting May 23. The new first vice-president is Allen H. Eaton, Blanche Decker is the secretary, and M. H. Loos, Fred T. Singleton, Philip Hofer, M. B. Cary, Junior, were elected directors. The meeting followed opening of exhibits of "Fifty Book Jackets of 1933" and the "Book Clinic." The exhibits are open to public until June 9 at New School for Social Research, 66 West Twelfth Street, New York City.

N.R.A. May Build Mill in South

Speaking before the convention of the Southern Newspaper Publishers Association in Asheville, North Carolina, on May 22, Major George L. Berry forecast establishment of a newsprint manufactory in the South soon.

A divisional administrator of N.R.A. and the president of the Printing Pressmen's and Assistants' Union, Berry stated that N.R.A. expected to complete plans soon looking to the building of a paper mill, using cheap power created by the Tennessee Valley Authority.

He added that the plan was based on the success of experiments conducted over some years in Georgia by Dr. Charles H. Herty. All conditions in the South point to success for the project, he indicated, since raw materials, power, climate, and other elements are all favorable. He further stated that it would be the South's most gigantic industrial enterprise.

Clark Howell, Senior, editor of the *Atlanta Constitution*, urged the publishers to give the matter considerable thought, and advocated that the Government build a mill to demonstrate the feasibility of the idea. A committee was named to investigate the matter.

Paper Firm Praises Trade Papers

Printed on Kimberly Clark's Hyfect book paper in tabloid-newspaper size, the house-organ of the Carpenter Paper Company, Grand Rapids, Michigan, is designed to help printers to earn and sell more.

Suggestions for turning up new business are a regular part of this newsy sheet. In the May 21 issue appears an item urging a more careful study of trade papers for their help in providing ideas that will sell printing.

Each issue of *THE INLAND PRINTER* abounds with such helpful suggestions, both for advertising the printer's own services, and for actual sales possibilities, which comes under the head of indirect sales help. Many printers take advantage of these ideas each month, as is shown by their letters telling of sales made and profits earned on suggestions gathered by degrees from *THE INLAND PRINTER*.

Franklin's Stick Returning to U. S.

A gift of priceless value to the Franklin Institute, Philadelphia, is about to be made by the Worshipful Company of Stationers and Newspaper Workers of London. The composing stick and rule used by Benjamin Franklin, left behind when the noted printer-statesman left London, are to be presented to the Institute by the British organization, which has preserved the relics in its archives for many years.

Linoleum-Cut Service Started

C. E. Baker, whose articles appear frequently in *THE INLAND PRINTER*, has united with several artists in forming a new company to supply printers with small linoleum cuts, both stock items and made-to-order subjects, at low prices. The new service is to be offered primarily for short runs, although tests have proved that Baker's method of finishing the cuts enables them to withstand fairly long runs.

J. J. Dallas Joins Linotype Firm

Joseph J. Dallas, president of the Printing Supply Salesmen's Guild of New England, has joined the New England staff of Mergenthaler Linotype Company, and will specialize in introduction of the All-Purpose linotype. He is quite well known throughout the territory, having had

many years of experience as a printer and linotype operator. He played a leading rôle in many printers' organizations in past years, and has organized seven craftsmen's clubs.

George H. Ellis, Printer, Is Dead

George Henry Ellis, founder of The Norwood Press and the George H. Ellis Company, Boston, died May 25 at his home in West Newton, Massachusetts. He would have been eighty-six on October 3.

He started as a clerk for the *Christian Register* in 1865, becoming business manager two years later. In 1872, he purchased the type with which the paper was printed, bought a small press, and founded The Norwood Press.

Seven years later, he became publisher and treasurer of the Boston *Daily Advertiser*, becoming founder and publisher of the *Evening Record* the next year as well.

In less than two years, however, he quit his connection with both papers because of overwork. After a trip across the continent, Ellis returned to his commercial printing business, established as the George H. Ellis Company. His imprint appeared on numerous volumes in the following years, and he also became noted as a legal printer.

His services to the industry were recognized by his election to the presidency of the United Typothetae of America in 1905, 1906, and 1907.

Ellis took an active part in Republican politics in Massachusetts, serving four years as a Boston alderman, five years in the Massachusetts House of Representatives, from 1910 through 1914, and in 1915 and 1916 as a member of the State Senate. He was a member of many civic and other organizations, and served as a trustee of Massachusetts Agricultural College and of Simmons College.

Lower Postage in Effect July 1

Lower rates of postage on second-class mail become effective July 1, since President Roosevelt signed H.R. 7835 on May 10. The old rate of 1½ cents an ounce on reading matter again becomes effective, with the rate on advertising being as follows: First and second zones, 1½ cents an ounce; third zone, two cents; fourth zone, three cents; fifth zone, four cents; sixth zone, five cents; seventh zone, six cents; eighth zone, seven cents. This class applies to newspapers and magazines entered as second class.

W. J. Abbott, Noted Editor, Dead

Willis John Abbott, nationally known as an editor and writer for forty years, died May 19 in Brookline, Massachusetts. He was seventy-one. He was contributing editor and a member of the editorial board of the *Christian Science Monitor*, of which he was editor from 1922 to 1927, when the board plan was adopted.

Lanston Earned a Profit in 1933

An inspiring picture of improvement in the printing industry is contained in the annual report of Harvey D. Best, president of Lanston Monotype Machine Company.

The year ending February 28, 1934, resulted in a profit of \$1,347.63, compared with a loss of \$79,069.23 the previous year. All losses for the year have been written off and the reserves have been strengthened.

Plans and designs for offset and gravure platemaking equipment moved forward rapidly during year, Best stated, with prospects that factory production and commercial distribution can begin shortly.

Koch Becomes U. T. A. Secretary

An indication of the important part cost education will play in national code administration is given by the appointment of Elmer J. Koch as secretary of the United Typothetae of America. He succeeds John J. Deviny, now executive vice-president.

Koch is a star in the Typothetae cost and accounting firmament. He is the author of its "Standard Book on Cost-finding," now used in many printing schools.

Until his recent appointment, he was secretary of the Cleveland Graphic Arts Club, which position he had held since 1927. The preceding year, he was cost director of the New York Employing Printers Association. He was the Typothetae cost accountant in Cleveland from 1923 to 1926, where he first attained note.

Prior to that time, he was cost accountant for Price, Waterhouse Company, Seattle, serving the Seattle Typothetae similarly.

His first job, after graduation by Wisconsin State Normal School, was as principal of the Mishicot, Wisconsin, high school. He is also a graduate of the University of Wisconsin.

Koch is the president of Typothetae Secretary-Managers Association, and was the president of Typothetae Cost Accountants' Association a year ago. He was prominent on the costing committee during the code negotiations.

W. P. Henneberry, Chicago, Dead

William P. Henneberry, retired printer and book publisher, died in Chicago May 11 at the age of eighty-seven. Starting a bookbinding business in 1865, he added a printing plant after the Chicago fire of 1871, building it up to one of the biggest in the country at the time of his retirement in 1920.

Noted leaders in Chicago's civic life were honorary pallbearers at the last rites. They are Former Governor Edward F. Dunne, John F. Cuneo, Thomas E. Donnelley, Walter Cummings, Dr. W. A. Evans, Hayden Harris, Bernard E. Sunny, F. D. Montgomery, and Acting Chief Justice D. E. Sullivan of Superior Court.

Keating Takes Over Lino School

Beginning July 1, the Mergenthaler Linotype Company's school in Chicago will be taken over by its director, E. M. Keating, as a private enterprise, and will be known as the Keating School of Linotyping. Training in machine composition will be offered to journeymen and to advanced apprentices.

The school will continue to occupy space in the Chicago building of the Mergenthaler Linotype Company, 531 Plymouth Court, although it is no longer operated by the company. Keating is the conductor of the *Machine Composition* department in *THE INLAND PRINTER* which appears each month.

The Keating School of Linotyping was first started in 1902 as *THE INLAND PRINTER* Technical School, which was merged with the Mergenthaler Linotype Company School in 1917.

Old-Time Printer Dies in Omaha

John W. Barnhart, veteran editor and printer, died in Omaha, Nebraska, May 12 at the age of seventy-seven. His newspaper career lasted from 1877 to 1907, during which time he established four weeklies and owned a half-interest in a daily. In 1907, he moved to Omaha, where he established The Barnhart Press, a commercial-printing plant. He was active for many years in political, civic, and business life.

THE INLAND PRINTER for June, 1934



THE COMPLETE SYSTEM
5 POINT TO 144 POINT

• TRADE **LINOTYPE** MARK •

MERGENTHALER LINOTYPE COMPANY
BROOKLYN, NEW YORK

NEW EQUIPMENT FOR THE PRINTER

MANY UNUSUAL FEATURES are included in the new parts-and-supplies catalog being issued to users of Linotype Models 8, 14, 25, and 26. The book differs in almost every respect from its previous editions.

It is bigger, containing 500 pages, having reproductions of 6,000 photos and seventy assembly drawings. It has wider scope, covering all developments since first Model 8 of 1911 to the present. Parts are photographed to scale, making the book more "lifelike." Changes in a given part are displayed side by side. Screws, dowels, nuts, and washers are shown with the parts into which they assemble.

Facing each page is description, giving names, dimensions, and so on. Two indices, one by machine divisions, and one by individual parts, are included. Tools and supplies also are shown.

The book, of course, is linotype-set throughout. Body is Excelsior; heads are Metroblack Number 2; cover and title page are in Memphis. It is a sewn book, opening flat, having semi-rigid board covers, pyroxylin-treated to be waterproof and dirt-repellent. Color scheme is blue with black stamping.

Every user of one of the models covered by this volume should have a copy. If not received, requests should be addressed to the Mergenthaler Linotype Company, direct or in care of THE INLAND PRINTER.

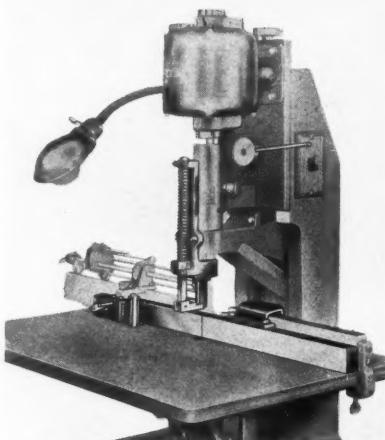
SLOTING by means of a new attachment can now be done on the Challenge paper-drilling machine. The new device is easily installed by use of a single wrench, and the machine then can be changed from drilling to slotting, and vice versa, in about three minutes.

The device permits cutting of slotted holes, or single slits in round holes, as well as the usual round-hole-drilling work all on the one machine. Convertible features of the machine save much set-up time for each job, the operating cost, floor space, and investment, the maker states.

Only three parts of the device are attached to the paper-drilling machine. The pressure foot of the drill is detachable from the column, and the new slotting attachment fits in its place. It will slot holes of eleven-thirty-seconds to one-half-inch diameter. It will make single slits in holes

of one-quarter- to one-half-inch diameter, which maker states is an exclusive Challenge feature.

It is stated that the attachment will produce a clean, sharp cut in piles of paper or cardboard up to one inch in height. The attachment may be affixed to any Challenge paper drill now in service or on new ones as ordered. The paper-drilling machine is made in two sizes, holes from nothing to sixteen inches apart in Style C and holes from nothing to twelve inches apart in the Style B machine.



Showing the slotter attachment installed on the Challenge paper-drilling machine, ready to use

Full information on the new slotting attachment for Challenge paper-drilling machines may be obtained from the Challenge Machinery Company, direct or in care of THE INLAND PRINTER.

MORE PRODUCTION on long runs is a feature of newest Dexter reloading suction pile feeder. Features are: forty-eight-inch pile of stock can be loaded on elevator, and elevator is reloaded while press is running, with less than two minutes being required to raise new pile. Feeds to accurate register any kind of stock from two and one-half points to twenty-five points, the maker states in his announcement.

Two sets of loader beams and boards are supplied. As the first load is fed off the pile, the second is placed on the other loader board while the press is running. When last sheet is fed from first pile, board and beams are removed, and new pile is raised by pressing button and engaging

clutch. Elevator chains move upward, carrying pile to feeding position.

Adjustments are made from operating side of the press, including pile governor for maintaining top of pile in feeding position. It can be adjusted while press is running to take care of the variations in the pile.

Two vacuum-operated corner separators are used, provided with positioning guides, so that when guides contact the pile, separators are in proper operating position. Hand wheel is provided for in-and-out adjustment, which always keeps both separators parallel with back edge of pile. Each is set individually for lateral and also for up-and-down positions.

The sheet caliper is located in center of feeder, in position for all sizes of paper. When actuated, it positively disengages feeder clutch and stops the feeder before sheets enter bite of drop rollers. It is gear-driven and mounted so load or strain will not change setting. Simple, individual adjustment is provided for one drop roller, while both can be adjusted as a unit to advance or retard sheet being fed from the pile. Rollers are equipped with ball bearings.

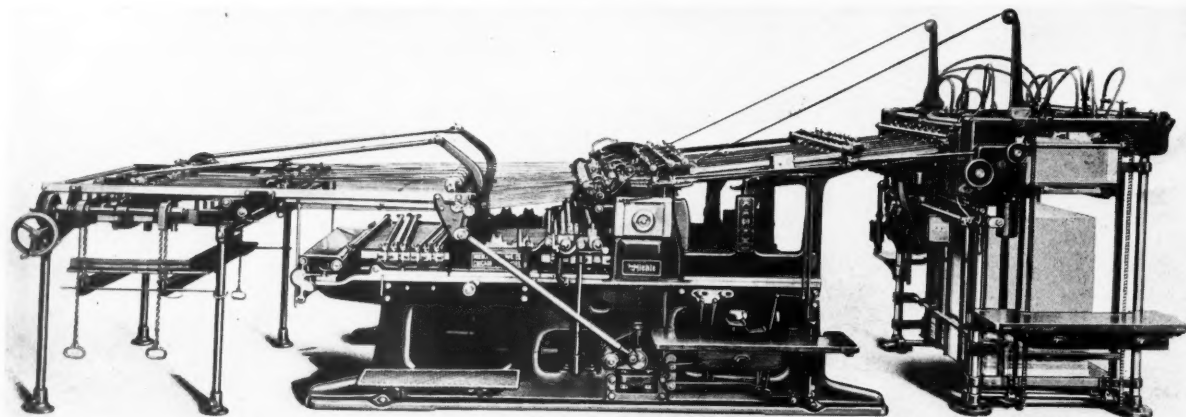
Forwarders are mounted on two bars, which operate forward and backward on ball-bearing carriages, assuring smooth action at high speed. Vacuum-operated for lifting and forwarding the sheet. No parts operating over the sheet require oiling. Each is a separate unit and can be adjusted laterally to any position while the machine is in operation.

The conveyor carries the sheet from the drop rolls to the press guides at the same angle and in the same relation to guides and grippers as when hand fed. Frame is hinged and counter-balanced for easy raising. When raised, feed-board is cleared for hand feeding.

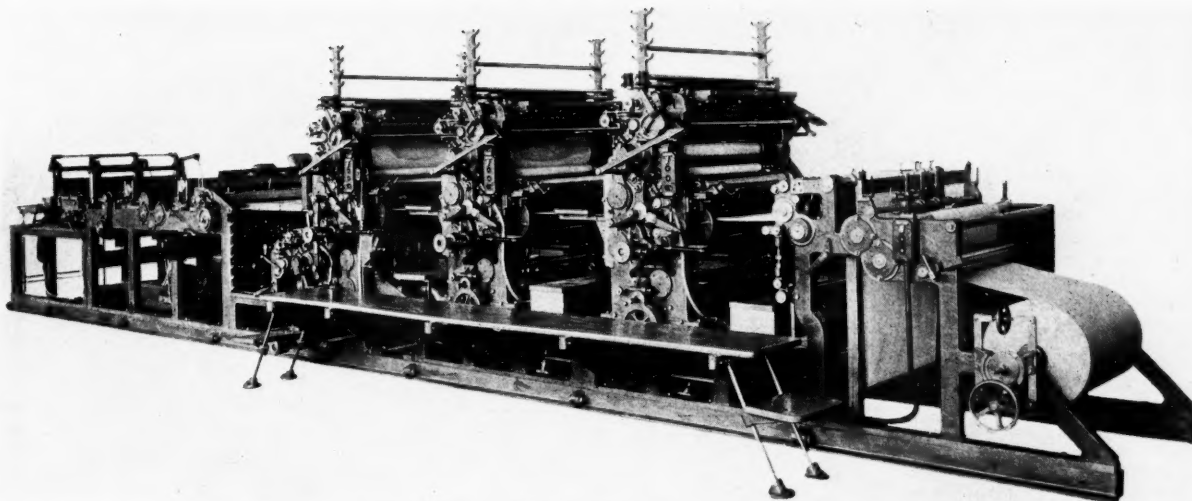
Front feedboard likewise is counter-balanced for easy raising. The registering mechanism is attached to the board, which can be raised and lowered without disturbing register in any way.

Side guides are sliding friction type, positive and dependable for light or heavy stock, and will not mark most delicate paper. Provision is made for two positions of side guides for feeder of the Number 4 Miehle-size press. One is $3\frac{3}{8}$ inches from press drop guide, to correspond with side guide positions on smaller presses. Other is $9\frac{1}{2}$ inches from press drop guides, to correspond with side guide position of Dexter and Cross feeders attached to larger presses. This permits interchange of color or register work with other sizes of presses.

Slowdowns are constructed so hooks straddle the press guides, simplifying the front end and



The new Dexter reloading suction pile feeder is shown at the right as it appears when attached to a press. Reload is shown in place, ready for raising to feeding position as soon as the other pile is gone. Note that space is provided between feeder and press for easy removal of type forms



Three colors on one side of the sheet and one color on the other is the productive capacity of this New Era rotary offset press. It runs at 5,000 impressions an hour. Special attachments for slitting, rewinding, perforating, and cutting are available, giving the press considerable scope

assuring accurate adjustment. The sheets are delivered perfectly flat to grippers and are straightened just before they reach press guides.

Sheet detectors of pendulum type are mounted in each press guide. Fly trips are also pendulum type. Feeder can be started at full speed of press without loss of register in first sheet fed.

The press requires seventy-eight inches in back of press of Number 4 Miehle size, with thirty-six inches available for placing or removing the forms. The new Dexter reloading suction pile feeder may be attached to various flat-bed and offset presses from 29 by 48 inches to 39 by 53 inches bed size. Full technical details may be obtained from the Dexter Folder Company, direct or in care of THE INLAND PRINTER.

LONG LINES OF DISPLAY type in sixty- and seventy-two-point sizes can now be set much more easily with the new ludlow multiple-slug matrix sticks, with division quads. The sticks are made in two-, three-, and five-slug lengths.

With them, plants doing considerable composition in larger sizes can set long lines with a

full information on the new multiple-slug composing sticks, may be obtained by writing the Ludlow Typograph Company, direct or in care of THE INLAND PRINTER.

BIG TYPE IN SINGLE LETTERS can be cast with ease on the monotype giant caster, the maker states, in announcing that ten faces can be cast in eighty-four-point sizes of capitals on seventy-two-point body. In all, matrices for seventy-eight faces have been cut for the giant caster, with practically all of them available in sizes from fourteen- to seventy-two points. Frank M. Sherman adds that he is now preparing a booklet showing the various types and sizes available for giant casters, which were introduced eight years ago. He adds that the scope and use of the machine has grown with the needs of the industry during that time, a record the company is proud of. Users of monotype equipment may make reservations for the forthcoming booklet by writing Lanston Monotype Machine Company, direct or in care of THE INLAND PRINTER.

ALL-SIZE ROTARY is the name of a new offset press being built by the New Era Manufacturing Company. John Griffiths Company is the general sales agent. Archie Bowie, well known in the offset field, is vice-president of the company, in charge of New Era products.

The new offset press has been designed for multi-color register work. Roll-fed, it can be arranged for printing one or more colors on both sides of the paper, fitted with slitting, perforating, cutting, and rewinding attachments, and its all-size feature is stated to give users benefit of sheet-fed presses with roll-fed press speed and economies of operation.

The first press built, now on exhibition at Paterson, New Jersey, runs at 5,000 impressions an hour, printing three colors on one side of the sheet, and one color on the other. It is shown on this page, from feeding end.

The Griffiths company also announces it is prepared to furnish special attachments and ser-

vice for all New Era presses. Full information on the New Era All-Size Rotary Offset press may be obtained from John Griffiths Company, Incorporated, in care of THE INLAND PRINTER.

A PROLIFIC SERIES of newspaper type faces is the way Alden T. Mann, Junior, vice-president in charge of sales, Intertype Corporation, describes Ideal News. Designed in 6½-point for the New York Times, in 1926, it is now made in twelve point sizes: 5½, 6, 6½, 7, 7½, 8, 8½, 9, 10, 11, and 12. The latest is 8½-point, duplexed with bold, as shown.

THIS Paragraph is set in the 8½ point size of Ideal News with Bold, the most recent addition to the Intertype Ideal News family.

Mann also states that, considering the several combinations and sizes, 7,500 different matrix punches were required in cutting Ideal News. He adds that 2,000,000 matrices are carried in stock for convenience of users. He declares that prominent newspapers in every state and in numerous foreign countries have adopted it as a news dress of modern design.

One-line examples of various sizes are shown below for comparison.

This line is 5½ point Ideal News with bold
This line is 6 point Ideal News with bol
This line is 6½ point Ideal News with
This line is 6¾ point Ideal News with
This line is 7 point Ideal News with
This line is 7½ point Ideal News wit
This line is 8 point Ideal News with
This line is 10 point Ideal New
This line is 11 point Ideal N
This line is 12 point Ideal

Full information on this and other intertype faces may be obtained from Intertype Corporation, direct or in care of THE INLAND PRINTER.

Karnak Black

single justification, the maker states, and cast successive slugs without transferring the mats to another stick. Division quads are supplied for use with either roman or italic matrices.

In keeping with the spirit of times, the ludlow Karnak family is being enlarged by the addition of Karnak Black, a specimen of which is shown. Fonts of matrices in a number of sizes will be ready about July 1, the company reports. Striking, brilliant display in combination with text in Karnak Light and Karnak Medium is forecast. The specimen sheets, as soon as ready, with



The new Ludlow Composing Stick in the five-slug length, developed for setting of long lines of type, properly spaced, in one operation. The mats need not be transferred to another stick for casting, but are fed into machine in rotation, section by section, exactly as they are set

Educators Meet This Month

The code will be considered from the standpoint of the educational program of the industry at almost all sessions of the three-day conference on printing education to be held at the Cass Technical High School, Detroit, June 18, 19, and 20. This is the thirteenth annual conference sponsored by the United Typothetae of America. It takes on added importance because of the necessity for a new educational set-up brought about by the problems arising from the code.

Special interest centers around the annual dinner, to be held on Tuesday, June 19. The theme for the addresses is "Industry's Part in the Future of Printing Education." Frank J. Smith, the president of the United Typothetae of America, will speak from the Typothetae viewpoint; and Harry L. Gage, president of the American Institute of Graphic Arts, will speak for that organization. Other speakers on this occasion include Frederic W. Goudy and Dr. William E. Grady, associate superintendent of the New York City public schools. George K. Hebb, former U. T. A. president, and former chairman of its committee on education, will be toastmaster. The Typothetae Franklin Association of Detroit and Detroit Club of Printing House Craftsmen are actively coöperating toward the success of this meeting.

The program of the conference provides for twenty-seven speakers, representing industry and education. Those speaking for industry, in the order they will appear on the program are:

C. C. Means, manager, Typothetae Franklin Association of Detroit; Douglas C. McMurtrie, director of typography, Ludlow Typograph Company, Chicago; Fred W. Gage, Gage Printing Company of Battle Creek, Michigan; John A. Backus, American Type Founders' Sales Corporation, Jersey City, New Jersey; Dan Jacobs, Seaman-Patrick Paper Company of Detroit; Ralph Booze, City Electrotype Company, Detroit; J. L. Frazier, editor, *THE INLAND PRINTER*; Harry L. Gage, vice-president in charge of sales, Mergenthaler Linotype Company, Brooklyn.

The school people on the program are: Warren E. Bow, assistant superintendent of schools, Detroit; Paul L. Cressman, assistant state superintendent of public instruction, Lansing, Michigan; Ferdy J. Tagle, president of the New York Guild of Printing Teachers; John E. Fintz, supervisor of the industrial arts, Cleveland Public Schools; Chester A. Lyle, instructor in printing, McKinley High School, Canton, Ohio; Allan Robinson, principal, The Ottmar Mergenthaler School of Printing, Baltimore; C. Harold Lauck, Washington and Lee University, Lexington, Virginia; Otto W. Fuhrmann, director, division of the graphic arts of New York University; William R. Baker, head of the printing department, Stout Institute, Menomonie, Wisconsin; Herbert Warfel, instructor in printing, Joliet (Illinois) Township High School; Ralph W. Polk, supervisor of printing instruction, Detroit; Lester A. Reppert, director, Chicago School of Printing; Fred J. Landon, head of printing department, Dunwoody Institute, Minneapolis; Ferdinand J. Christiansen, head instructor, school for printing pressmen, The New York School of Printing; Robert M. Shields, Cass Technical High School, Detroit; David Gustafson, U. T. A. Professor of Printing, Carnegie Institute of Technology, Pittsburgh; Ira D. Pilliard, Milwaukee Vocational School; J. Henry Holloway, principal, The New York School of Printing.

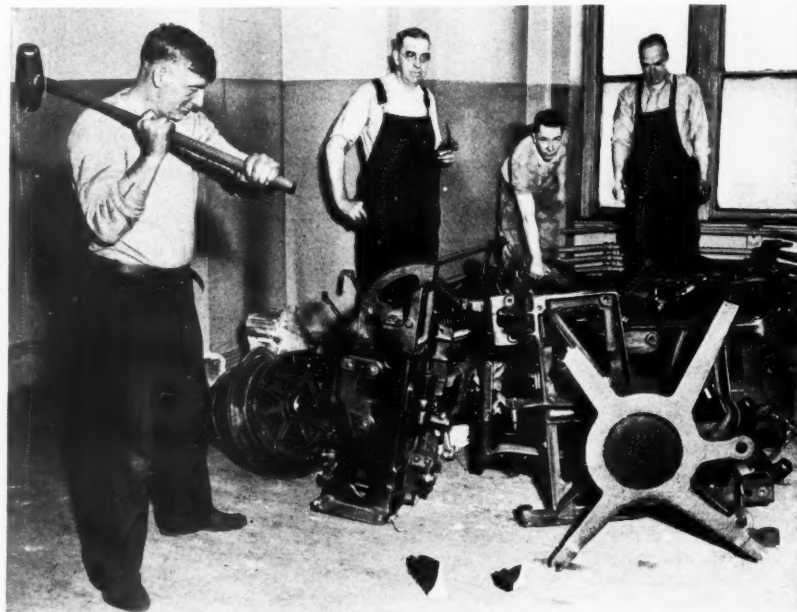
Three groups of exhibits have been arranged. First, the annual exhibit of school printing; second, a display of calendars representing work of the leading calendar printers of the United States, Canada, and Europe. These have been collected by Chester A. Lyle of Canton, Ohio.

The third exhibit will be made of current books on printing, selected as the outstanding publications of their kind for the use of schools of printing, either as textbooks or reference books. This collection is in charge of Ralph W. Polk of the Detroit public schools.

The program and general arrangements are in charge of the following committee: Fred J. Hart-

Maker Scraps Old Linotypes

Twelve linotypes, taken by the maker in trade on new machines, have been scrapped in the former owners' plants in recent weeks, the Mergenthaler Linotype Company reports. Seven were destroyed in the shop of the Boston *Globe*, which installed nine new machines. Four were scrapped



This is how Mergenthaler Linotype Company makes sure that old machines, taken in trade, will not be operated in competition with new ones purchased by former owners of scrapped linotypes. At the right is Herbert Merrill, chief machinist of Boston "Globe," where old linotypes were junked

man, chairman, J. Henry Holloway, Ralph W. Polk, Atwell L. Jobe, Carl G. Bruner, Ralph T. Bishop, C. W. Kellogg, Walter W. Handley, and C. C. Means.

Frank Novy Advanced by A. T. F.

Due to retirement of M. M. Daniels because of illness, Frank F. Novy has been named manager of the Cleveland office of American Type Founders Sales Corporation. Novy has been machinery representative in Chicago since 1929.

He was once assistant manager of Keystone Type Foundry's Chicago branch, and in 1917 went with Miller Saw Trimmer Company. In 1919 he became Chicago manager for Challenge Machinery Company, taking a similar position for Chandler & Price in 1927.

Daniels has been a type salesman and manager in Cleveland since 1885, his first job being with the Cleveland Type Foundry.

Type Designer Rudolph Koch Dead

One of Germany's greatest type designers, whose work is almost as well known in this country as in Europe, died April 9. He was Rudolph Koch, creator of type faces which have achieved world popularity.

Among the better known of his type faces are Kabel, Neuland, Eve, Eve Bold, Maximilian and Maximilian Antiqua, Koch Antiqua and Koch Cursive, Srüalings-type, Jessen-type, Wal-lau, and Holla.

Koch was a man of deep religious feeling, from which source his inspiration was drawn. He was an authority on the weighty types of the middle ages, but his own work was neither imitation nor copy, but creative.

in the plant of The Union Gospel Press, Cleveland, where four new linotypes have been installed. Another was junked in the composing room of the Port Arthur (Texas) *News*. The company is destroying the old machines on the premises to demonstrate forcefully its intention to take obsolete equipment out of competition with new linotypes purchased to replace old ones.

Craftsman W. A. Renkel Is Dead

William A. Renkel, a former president of International Association of Printing House Craftsmen, died in New York City on April 25 at the age of fifty-four.

He was vice-president of The Stirling Press, a connection of fourteen years' duration. Prior to that he had been with the Federal Printing Company since 1904, being assistant superintendent. In 1892, he started his career in the plant of the American Lithograph Company, of New York City.

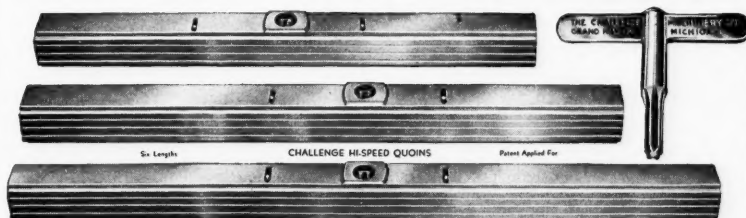
He was quite active in the New York Club of Printing House Craftsmen, of which he was its president for three years, the New York Employing Printers' Association, and in other trade groups of an educational nature.

Newsprint Production Jumps

Increased advertising and circulation of newspapers is indicated by the report just issued by the Newsprint Service Bureau, New York City. Production increased 35 per cent in April, jumping from 222,266 tons to 300,159 tons. Canadian mills produced 216,507 tons and mills in the United States made 83,652 tons. The Canadian output was the greatest since July, 1930.

THE INLAND PRINTER for June, 1934

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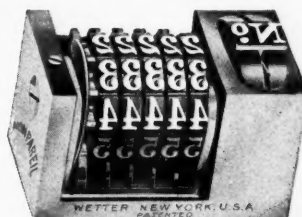
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